

# Arts and Culture Grade 8

**By:**

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**Online:**

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**C O N N E X I O N S**

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# Chapter 1

## Term 1

### 1.1 Colour symbolism<sup>1</sup>

#### 1.1.1 ARTS AND CULTURE

#### 1.1.2 Grade 8

#### 1.1.3 PERSONAL AND SOCIAL SKILLS

#### 1.1.4 Module 1

#### 1.1.5 COLOUR SYMBOLISM

##### VISUAL ARTS

Introductory activity (group work)

**Colour symbolism** (example: Zulu love letter)

Colour has a multitude of symbolic meanings and various cultural groups attach different values to different colours. Many years ago a type of communication that was based on specific colour values, came into use in South Africa. It was something in the line of a colour dictionary and was originated with glass beads in different colours that were distributed in the former Zululand from a Portuguese trading station in Delagoa Bay (Port Elizabeth). Later European dealers who settled there continued this trade in beads. When young Zulu men left their homes to work on far away farms and in towns, their sweethearts who were left behind and knew nothing about writing letters, had to develop a system that did not rely on writing to communicate with them. This led to the development of the Zulu love letter. At the beginning, different beads were merely strung together and ‘read’ from top to bottom. Later the string of beads was converted to a decorative square and the message of the beads was ‘read’ from the outside to the inside.

This therefore is where the idea of a ‘dictionary’ comes in: each colour having a meaning. Meanings differed from area to area, but generally were very similar.

Some of the well-known and general meanings are provided below. (An example of such a love letter is also included):

- **RED:** intense love (my heart bleeds for you)
- **BLACK:** sorrow / loneliness / disappointment (‘my heart has become as black as the rafters of the roof, as I hear you have another maiden’)
- **GREEN:** jealousy / love-sickness (‘I have become as thin as a blade of new grass from pining for you’)
- **TRANSPARENT:** doubt / uncertainty (‘you are like the grasshopper, springing from bush to bush’)
- **BLUE:** hope / calmness / faithfulness (‘if I were a dove, I would fly the endless skies to you’)
- **WHITE:** purity / faithfulness / peace / true love

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<sup>1</sup>This content is available online at <<http://cnx.org/content/m23766/1.1/>>.

An example of a Zulu love letter:

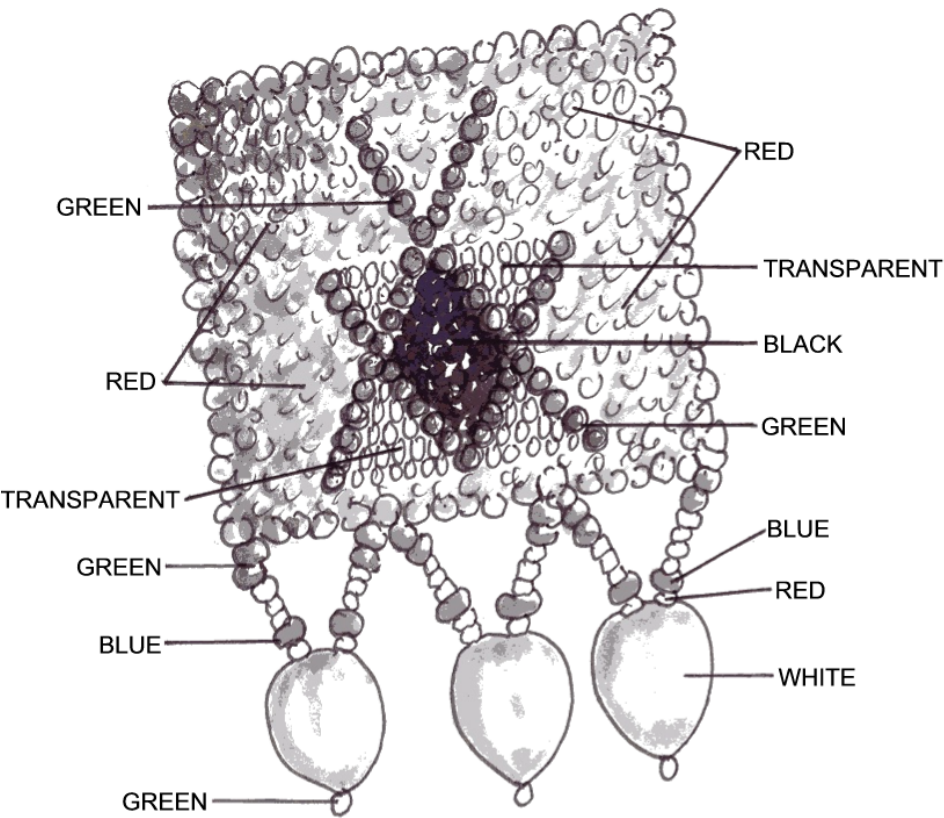


Figure 1.1

Examine the Zulu love letter above, as well as the meanings that the Zulu people attached to the colours, and discuss it in the group. Try to decide, as a group, what the letter tries to communicate. Remember that it should be read from outside to inside!

Share your opinions with the rest of the class.

While the other groups are sharing their opinions with the class, you may assess them according to the guidelines in the following assessment grid:

	LO 3.4			

Table 1.1

Homework Assignment

Below is an example of a colour value chart. Talk to your family or to people in your community or environment to find out which particular values they attach to these colours and use the chart for summing up the information that you get:

COLOUR	POSITIVE VALUE	NEGATIVE VALUE
Black		
Blue		
Green		
White		
Red		

**Table 1.2**

	LO 3.2			

**Table 1.3**

#### Activity 1 (Individual)

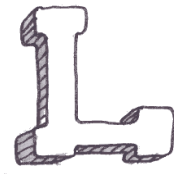
##### **Name-based design :**

- For this activity you will use your own name in a design. You begin by choosing or designing a letter type (typography) that suits your personality.
- Take a look at the different ways in which the letter 'L' has been written. Experiment with a number of letter types before selecting a particular type to use for your own name. Be sure that it suits your personality!



**Figure 1.2**

Cheerful



**Figure 1.3**

---

Formal

---



**Figure 1.4**

---

Sad

---



**Figure 1.5**

---

Pleasant



**Figure 1.6**

Tense

- Use the letter type that you have selected and write your whole name.
- Use oil pastels to apply colour to your designed name. Also make use of tone values (light and dark) and textures to add interest to the letters. (The colours that you use for the design must also be chosen according to your personality.) We regard this as **arbitrary use of colour**, i.e. the colour is chosen and used according to its emotional value. The sun, for example, does not have to be yellow, but could be blue-purple to suggest a sombre mood.

### 1.1.6 Assessment

Learning Outcomes(LOs)
LO 3
participation and cooperationThe learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.
Assessment Standards(ASs)
This is demonstrated when the learner:
GENERAL
3.1 shows entrepreneurial skills in marketing artworks;
3.2 keeps to the time schedule through management and self-discipline;
3.3 investigates career options in arts and culture;
<i>continued on next page</i>

3.4 collaborates to:3.4.1 co-operates with other members of the group during art activities;
3.4.2 shows the ability to make a personal contribution within the context of the group;
VISUAL ARTS3.8 does research with regard to the arts and shares information with other learners;
MUSIC3.7 is able to do research on the emotional aspects of music;
DRAMA3.6 is able to apply research on informal theatre;
DANCE/MOVEMENT3.5 is able to do research on career possibilities in dance and share the information.

Table 1.4

### 1.1.7 Memorandum

Activity 1 (individual)

- In this activity the learners use their own names to represent their personalities symbolically by means of the colour and of letter type (font).
- They must develop a name design to fit their personalities.
- Let learners experiment with a number of fonts/letter types until they find one that fits their personality. This must then be used to write out their whole name. The colours that they use for the design of the name must also be chosen according to their personality. We regard this as arbitrary use of colour, i.e. the colour is chosen and used in terms of emotional value. The sun, for example, could be blue-purple instead of yellow to indicate a sombre mood.
- Also remind the learners of graffiti, in which ‘tagging’ refers to a name written in graffiti style as a personal mark or stamp.

## 1.2 Music expresses emotion<sup>2</sup>

### 1.2.1 ARTS AND CULTURE

#### 1.2.2 Grade 8

### 1.2.3 PERSONAL AND SOCIAL SKILLS

#### 1.2.4 Module 2

MUSIC

ACTIVITY 1 (individual and group)

1. Music expresses emotion by means of words
2. Music expresses emotion through the music itself

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<sup>2</sup>This content is available online at <<http://cnx.org/content/m23769/1.1/>>.





Figure 1.7

- Read “I Want to be Happy” and answer the questions:
  1. Which emotion is expressed?
  1. Which colour is linked to unhappiness in this song?
  1. Which chord is used in the music to describe the unhappiness – major or minor? (Your educator could demonstrate the two chords on the piano.)
  1. Is it possible for a person to make a decision about how he or she feels?
  1. Which factors influence emotion?
  1. Can I influence the emotional state of another person? (Motivate your answer.)
- Sing the song
- Read the following section of *Close every Door* from the musical *Joseph and the Amazing Technicolour Dreamcoat*. Your educator could help you by playing the melody.



Figure 1.8

What kind of emotion does this song evoke?

Here is a “wrong” rendition of the song, as far as the music is concerned. Your educator could play it while you are singing.

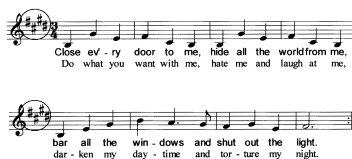


Figure 1.9

What is the difference?

The music of the first example is “sadder” (a negative emotion), because it is played in a **minor key/tonality**. When the music is played in a **major key/tonality**, it is more cheerful (positive emotion).

Underline the correct answer:

The song *Only Hope*, which expresses hope, should be written in a major/minor key/tonality.

- Sing “*I want to be Happy*” and “*Close Every Door*” once more. Identify the differences between these songs.

I Want to be Happy	Close every Door

Table 1.5

## Activity 2

The musical “District Six” by David Kramer and Taliep Petersen can be regarded as a national treasure. It had its first performance in 1987 and deals with the history - politics, language, beliefs, etc. - of District Six, a residential area in the Bo-Kaap. This multiracial neighbourhood originally housed Coloured, Indian, Black and White inhabitants. When the area was declared “white” in 1966, everyone who lived there was forced to move out. As people moved out of the area, everything that was left behind was cleared away by bulldozers. Read about this neighbourhood, which had been in existence since 1867, and present your information to the class.

The musical describes people and events in District Six. Lyrics from the musical are provided below. Read them and listen to the recordings so that you will be able to complete the questionnaire:

- A musical comedy is a play in which man is portrayed through music in terms of his pettiness, stupidity and vanity. It includes acting, music, singing, dancing, décor and costumes.

My Broertjie my Bra' from the musical District Six (David Kramer)

*He never knew his dada  
 His mamma never kissed him  
 No-one ever loved him  
 No-one ever missed him  
 My broertjie my bra'  
 Only nine years old  
 Ran away from home  
 Struggles on his own  
 Outside in the cold*

*Broertjie: pronounced broe-chie  
 Bra': abbreviation for "brother"*

Figure 1.10

This song is the story of a nine-year-old newspaper seller who has to take care of himself – he has no home and no parents and steals from others to make a living.  
 New Year!

NEW YEAR  
 EVERYBODY'S HAPPY  
 THIS IS NEW YEAR  
 ALL THE PEOPLE FULL OF LIFE  
 LET'S CELEBRATE  
 FORGET ALL YOUR TROUBLES TODAY

Figure 1.11

This is a typical rendition of the singing of the Cape Coons who always lead the way for the New Year celebrations in Cape Town, literally and figuratively. The processions are noticeable for brightly coloured costumes, singing and dancing. Instruments that are used traditionally are guitars, banjos, tambourines, etc.

- Listen to the songs and compare them in regard to the list that follows:



Figure 1.12

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- Make use of the following terms: warm and cold, sound colour, light and dark, gradual, leaps, legato, staccato, dense and less dense (tenuous), forte, piano, etc.

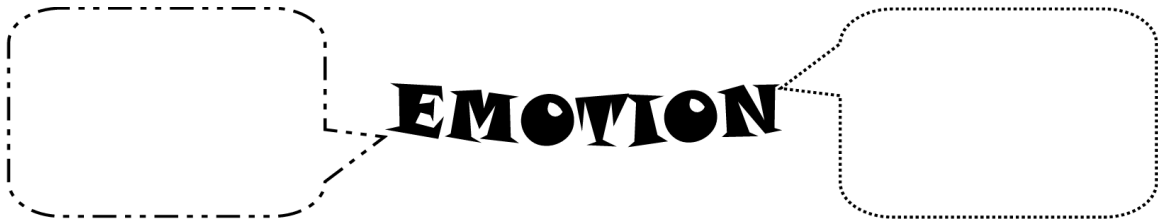


Figure 1.13

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Figure 1.14

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Figure 1.15

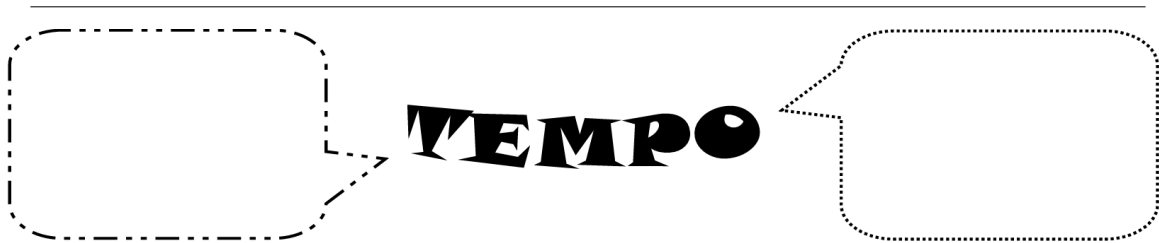


Figure 1.16



Figure 1.17

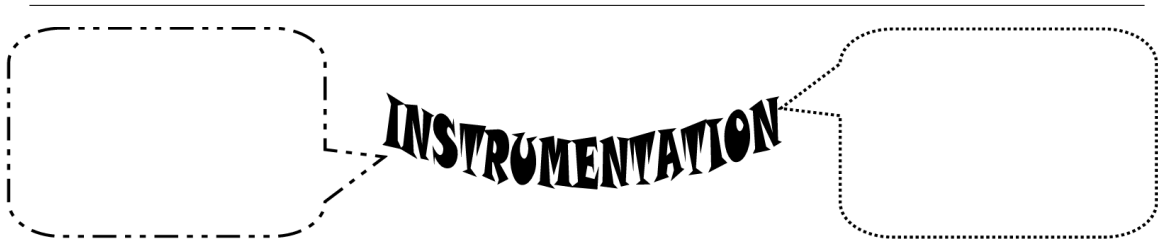


Figure 1.18

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Figure 1.19

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Figure 1.20

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Figure 1.21



Figure 1.22



Figure 1.23



Figure 1.24

- The class is to work as two groups to do research on the background to the musical “District Six” (Including the neighbourhood as such, and the history of the district). Each group subsequently has to discuss the songs with regard to the statements that are given below:
- The music reflects the character of the lyrics
- David Kramer and Taliep Petersen manage to evoke emotion, atmosphere and effect
- The song adds to the general description of “District Six”
- Also listen to excerpts from other musicals, e.g. *Kat and the Kings*, *Fairyland* (Kramer and Petersen); *Joseph and the Amazing Technicolor Dreamcoat*; *Cats* (Lloyd Webber) and *Grease*, etc. (Films of several musicals are available on video).
- List the songs that you know (from the above-mentioned musicals) which express particular emotions, like anger, longing, fear, etc.

Song	Artist	Emotion

Table 1.6

<ul style="list-style-type: none"><li>• I am able to respond to music in various ways</li></ul>		
continued on next page		



I can become happy	YES	NO
I can become excited	YES	NO
I can be surprised	YES	NO
I can become sad	YES	NO
I can become fearful	YES	NO
I can be calmed	YES	NO

**Table 1.7**

	LO 3.7			

**Table 1.8**

### 1.2.5 Assessment

Learning Outcomes(LOs)
LO 3
participation and cooperationThe learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.
Assessment Standards(ASs)
This is demonstrated when the learner:
GENERAL
3.1 shows entrepreneurial skills in marketing artworks;
3.2 keeps to the time schedule through management and self-discipline;
3.3 investigates career options in arts and culture;
3.4 collaborates to:3.4.1 co-operates with other members of the group during art activities;
3.4.2 shows the ability to make a personal contribution within the context of the group;
<i>continued on next page</i>

VISUAL ARTS3.8 does research with regard to the arts and shares information with other learners;
MUSIC3.7 is able to do research on the emotional aspects of music;
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DANCE/MOVEMENT3.5 is able to do research on career possibilities in dance and share the information.

Table 1.9

### 1.2.6 Memorandum

Presentation of music in the classroom

Classroom organisation is important if music is to be presented successfully. Because we are working with sound, the lesson may frequently become rather noisy. Learners must be disciplined into keeping instruments (including their voices) quiet when they are not being played.

Assessment must also attempt to cultivate attitudes and values in the learners. When learners know that aspects such as the handling of instruments, as well as quiet listening, are assessed, they will gradually come to respect these aspects.

## 1.3 Improvisation - arbitrary colours<sup>3</sup>

### 1.3.1 ARTS AND CULTURE

#### 1.3.2 Grade 8

### 1.3.3 PERSONAL AND SOCIAL SKILLS

#### 1.3.4 Module 3

### 1.3.5 IMPROVISATION: ARBITRARY COLOURS

DRAMA

Activity 1

Workshop method:

- One of the learners writes down a word or a sentence (on the writing board), and a second learner adds a word or sentence that supplements the first. Subsequent learners proceed to add sentences or words until a meaningful paragraph is completed. Everyone in the group must make a contribution until a text/script is created. You may require two or more periods to write a significant text.

Activity 2

- When the text has been written, you have to work out appropriate MOVEMENTS for the written sentences. You also have to build a set, using boxes and empty crates. It is fun to build a three-dimensional STAGE from scratch! You should incorporate different levels, which will lend interest to the performance.

Activity 3

- You have to bear in mind that the colour of your group represents emotion. Blue, for instance, suggests hope or despair. If you decide to work with HOPE, the text should indicate this very clearly. You could have an introductory sentence like: 'I do hope that I will get a holiday job'.

<sup>3</sup>This content is available online at <<http://cnx.org/content/m23770/1.1/>>.

Now you have to start adding to the sentence. Another first sentence might be: The farmer who says “I hope my wheat will grow ...”. Something like this may be very exciting, because you could start by sitting hunched up on the stage and slowly reaching up, like plants that are growing. Each “plant” will have to have something to say. You will need appropriate music for atmosphere – slow music, for instance, to illustrate growth.

#### Activity 4

- Blue cloth could be draped across the stage. Touches of green and brown will represent lands. You might use branches and leaves quite effectively.

You may deviate from your allotted colours (blue, or red or yellow) in this section and also mix colours. If your emotions are mixed, you may indicate this with various colours – drape various fabrics round your body so that the viewer will see how your emotions vary.

Your words/DIALOGUE will naturally have to match the activities that you plan to represent.

#### Activity 5

- Once all the groups have completed the different tasks, and the writing is ready, production has to start in earnest. Remember that dance movements can be incorporated, as well as reaching up or out and stretching, or any movement that is appropriate to the theme. Exuberant movements could be used with red and yellow, green and purple, but this does not mean that you have to bounce up and down all the time. Under movement we think of large movements of the body, and also of small, intimate movements, like gestures of the hands, looking up into the “sky”, curling up and subsiding to the floor.

#### Activity 6

- You should have finished memorising the words in your scripts by now. Everyone should be familiar with the contents of the text and know exactly where and how to move, and what the climax of the production is. But do remember that every production must have a BEGINNING, a MIDDLE and a CLIMAX! It is usual for the ending (climax) to be happy. Try to develop your story in a way that makes this possible.

#### Activity 7

- You have reached the point at which the production must be put on the stage. The creativity of your thinking and writing and the credibility of the improvisation will now be exhibited. The story MUST be of interest to the viewers, or the audience will not pay attention. Competition between the groups should have a healthy basis, so that you will be able to ENJOY the production. Improvisation gives you an opportunity to forget inhibitions and do something different!

	LO 3.6			

**Table 1.10**

	LO 3.1			

**Table 1.11**

- The above improvisation could be presented to the rest of the school for a nominal fee!

**1.3.6 Assessment**

Learning Outcomes(LOs)
LO 3
participation and cooperationThe learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.
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VISUAL ARTS3.8 does research with regard to the arts and shares information with other learners;
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DRAMA3.6 is able to apply research on informal theatre;
DANCE/MOVEMENT3.5 is able to do research on career possibilities in dance and share the information.

Table 1.12

### 1.3.7

### 1.3.8 Memorandum

#### IMPROVISATION – ARBITRARY COLOURS

ARBITRARY COLOURS = IF YOU WERE PAINTING, USING ARBITRARY COLOURS WOULD MEAN THAT YOU ARE PAINTING ACCORDING TO YOUR **EMOTIONS**.

- In this module, we are going to use colours to express emotions. We are going to look at how colours are used to reflect a learner's state of mind. For many Zulu people, BLUE is the colour of hope. Red, again, is a sign of LOVE for many people - just think of Valentine's Day, when we get red flowers from a sweetheart. Red also means danger – the learner's mood may be restless. Red also stands for caring – the red ribbon that is used in the HIV/Aids campaign is an example of this. Yellow can symbolise happiness and blue may signify a feeling of discouragement or exhaustion.
- The different groups of learners may be asked to read up about Human Rights day. What does the Human Rights day poster look like? Are the learners able to design one that can be used appropriately?
- An easier task is to divide the class into groups and allow each group to express an emotion by means of movement and speech. Each group can be dressed in a specific COLOUR, e.g. everyone wears red, or yellow or any of the other colours.

We are now going to become acquainted with Workshop methods. This works as follows:

One of the learners writes down a word, a second learner writes down a word or sentence that relates to the first, a third learner proceeds until a meaningful paragraph is completed. Everyone in the group must make a contribution until a text/script has been created. This is an exciting method and can produce good results. As soon as the text/script is completed, the learners study the words for a subsequent production.

All the rules that have applied to previous improvisations, apply here. Learners can now be assessed on ingenuity in creative writing.

The colour group in which the learner is placed will determine the content of the text/script. It is a challenge to write your own text/script and then have it performed.

## 1.4 Dance: Positive and negative feelings<sup>4</sup>

### 1.4.1 ARTS AND CULTURE

#### 1.4.2 Grade 8

### 1.4.3 PERSONAL AND SOCIAL SKILLS

#### 1.4.4 Module 4

### 1.4.5 POSITIVE AND NEGATIVE FEELINGS

#### DANCE / MOVEMENT

Dance can supplement and complement the other components (visual arts, music and drama).

Warming up

- Warming-up exercises should be increased and done regularly. Warming up should protect the body against injuries, make it more flexible, keep it in good shape and contribute towards the development of technical skills. Movement combinations and sequences should form part of warming-up exercises.
- Follow the guidance given by the educator when a series of warming-up exercises is introduced to you. Remember that the repetition of sequences and the correct positioning of the body are always important for the conditioning of the body, to make it more flexible and to develop certain skills.
- You will also be given the opportunity to create your own combinations and sequences that will include design elements for choreography such as fast, slow, light, flowing, jerking, high, low and quiet or calm.
- Warming-up and other dance exercises, if done regularly and purposefully, can also prepare and strengthen your body for your favourite sport.

#### Activity 1

- In your journal prepare a list of positive as well as negative words concerning feelings and emotions, e.g. *happy, alone, love, hate, strong, etc.*
- Find a colour that expresses each of these emotions or feelings, e.g.: Does yellow make you feel *happy*, do you feel like moving fast or slowly, do you feel like jumping or does it make you feel lazy? Does blue make you feel **strong**, do you feel like shrinking or stretching, despondent, crazy, exuberant or reserved? **Explore and experience the colours by means of movement.**
- Learners can take turns to share different words that give expression to **feelings** or **emotion**. Learners must react immediately and spontaneously to the word – without thinking too much – with appropriate movement. Repeat several times. Learners can even move into each other's personal space and make contact (without hurting each other) in order to express the feeling of the word.

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<sup>4</sup>This content is available online at <<http://cnx.org/content/m23772/1.1/>>.

- Work as a group or pair, create an own story and have a “movement discussion”. Explore various types of movement, such as locomotor and non-locomotor movements.

General research task

- Launch an investigation into career possibilities in the various art disciplines, namely Dance, Drama, Music and Visual Arts.

Concentrate on the following aspects:

- Available possibilities for training
- Employment opportunities and accessibility (locally and abroad)
- Financial implications
- Possibilities for promotion

The above information can be obtained from:

- libraries
- the Internet
- interviews and discussions with practising artists
- television programmes

The completed research task must be presented to the educator for assessment.

	LO 3.3			

**Table 1.13**

- The information that has been assembled can form the basis of a class debate. The class can be divided into four groups, with each group presenting and defending a single discipline.

SELF ASSESSMENT/REFLECTION (make notes in your diary or journal)

1. Were you able to use your imagination without inhibitions? What was easy and what did you find difficult?
2. Did you make use of locomotor and non-locomotor movements?
3. Were you afraid to think creatively, or not?
4. Did you make use of the various design elements in your attempt to create?
5. Which design elements did you not use?
6. Were you willing to take chances in order to live up to your imagination?

	LO 3.5			

**Table 1.14**

### 1.4.6 Assessment

Learning Outcomes(LOs)
LO 3
participation and cooperationThe learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.
Assessment Standards(ASs)
This is demonstrated when the learner:
GENERAL
3.1 shows entrepreneurial skills in marketing artworks;
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DANCE/MOVEMENT3.5 is able to do research on career possibilities in dance and share the information.

Table 1.15

### 1.4.7 Memorandum

#### DANCE / MOVEMENT

- Dance can supplement and complement the visual arts, music and drama.
- Use music that featured in the music class to accompany the dance activities
- WARMING UP
  - Warming-up exercises should be increased and done regularly. The programme should include body-conditioning exercises, technical skills exercises, movement combinations and movement sequences.
  - Choose movements from Grade 7 and build short movement sequences. Experiment with different rhythms. Make use of the respective design elements and allow learners the opportunity to put together own combinations.
  - Warming up should not take up more than 15 minutes of class time.

#### Activity 1

- Learners in their journals prepare a list of positive as well as negative words concerning feelings and emotions, e.g.



happy, alone, love, hate, strong, etc.

- Find a colour that expresses each of these emotions or feelings, e.g. does yellow make you happy, do you feel like moving fast or slowly, do you feel like jumping or does it make you feel lazy? Does blue make you feel strong, do you feel like shrinking or stretching, despondent, crazy, exuberant or reserved? Explore and experience the colours with movement.
- Learners can take turns to shout different words that give expression to feelings or emotion. Learners must react immediately and spontaneously to the word – without thinking too much – with appropriate movement. Repeat several times. Learners can even move into each other's personal space and make contact (without hurting each other) in order to express the feeling of the word.
- Work as a group or pair, create an own story and have a 'movement discussion'. Explore various types of movement, such as locomotor and non-locomotor movements.

Self assessment/reflection (to be written down in your diary or journal)

1. Were you able to use your imagination without inhibitions? What was easy and what did you find difficult?
2. Did you make use of locomotor and non-locomotor movements?
3. Were you afraid to think creatively, or not?
4. Did you make use of the various design elements in your attempt to create?
5. Which design elements did you not use?
6. Were you willing to take chances in order to live up to your imagination?

Presenting dance in the classroom

- The creation of an atmosphere of safety, trust and of being accepted in the dance class is essential. A structure with continued understanding and empathy must be maintained as well.
- Establish a control mechanism by means of control exercises to make the learners feel safe and able to enjoy themselves.
- Freedom of movement must be ensured by means of comfortable clothing. Going bare-footed allows complete mobility of the feet and prevents learners from slipping, and is therefore preferable.
- Availability of space must be taken into account when planning the activities. If the classroom is too small and a hall is not available, a space can be demarcated on the sport field (weather permitting). Make sure that all learners remain visible. Desks in the classroom can also be stacked to create more space. If the space is too small still, divide the learners into groups and let the groups take turns. To link up with the visual arts part, the learners can be allowed to dance in the three colour groups.
- Dance activities/exercises must be accompanied by music on either cassetts or CD, or by using tambourines, drums, etc.
- Learners must also use diaries or journals to make personal notes.

General research task

- Learners can eventually be given an assignment to research career possibilities in the various art disciplines – dance, drama, music and visual arts. Resulting from the research the class can be divided into four and each group can represent one of the disciplines. A debate can then take place with the educator as facilitator.

## 1.5 Term 2

### 1.5.1 Rock music<sup>5</sup>

#### 1.5.1.1 ARTS AND CULTURE

#### 1.5.1.2 Grade 8

#### 1.5.1.3 EXPRESSION AND COMMUNICATION

#### 1.5.1.4 Module 5

#### 1.5.1.5 ROCK MUSIC

#### MUSIC

##### Activity 1.1

To enjoy rock music and to discuss the use of instruments in rock music

- Listen to extracts from the five recordings and answer the questions:
- Where do you think the examples could be heard?
- Is the music old-fashioned or modern?
- Is it vocal or/and instrumental music?
- Which instrument/s is/are more dominant (can you hear)?
- Do you think the music is suitable for dancing?
- What type of dancing?

	Example 1	Example 2	Example 3	Example 4	Example 5

**Table 1.16**

- Compare the instrumentation in the following examples by using ticks to show which instruments are present.

	Example 1	Example 2	Example 3
Strings			
Woodwind			
Trumpet or saxophone			
Electric guitar			
Drums			
Keyboard			

<sup>5</sup>This content is available online at <<http://cnx.org/content/m23773/1.1/>>.

Table 1.17

“Rock has come to stay!”

- If you are under the impression that rock is listened to by teenage audiences only, you are in for a big surprise. Believe me, rock was there in the time of your parents (perhaps even your grandparents!).
- Rock music has its origin in the 1950's, just after the Second World War as a part of the popular youth culture. Thus, the “older” listeners’ taste in music was formed then. Many of today’s artists use ideas that they derived from the music of e.g. Chuck Berry, Elvis Presley, Bob Dylan, the Beatles and Jimi Hendrix.

The first rock music was “Rock-and-Roll”!

- Rock music developed into different styles, e.g. Disco, Folk/Country, Hard Rock, Pop Rock, Grunge, Punk, New Wave, Reggae, R&B, Soul, Soft Rock, Psychedelic, Garage, Europop, Rap, Heavy Metal, Alternative Rock, Techno, etc.

What is the typical composition of a Rock group?

- Listen to Rock from the various decades.

Are there similarities with regard to instrumentation?

- Indicate with ticks the instruments that are present.

ROCK MUSIC						
BASIC COMPOSITION OF A ROCK BAND	50's	60's	70's	80's	90's	2000
Electric guitars with amplifiers						
Drums						
Vocalist and microphone						
Keyboards						
Other						

Table 1.18

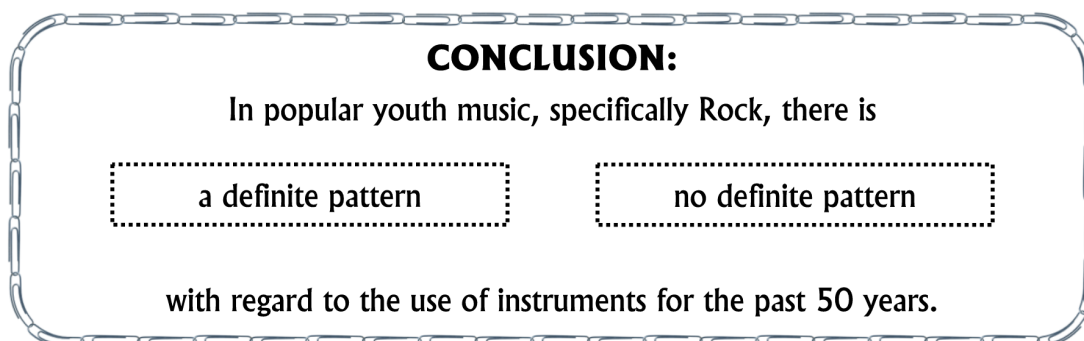


Figure 1.25

- Divide into groups and have a brainstorming session. Try to reach consensus before answering the questions below. Remember there might not be a “correct” answer!
- Complete by making a mark in the correct square!

• Men perform rock music.	YES	NO	MOSTLY
• If there are females in the group they normally play the keyboard instruments.	YES	NO	MOSTLY
• Men play the drums.	YES	NO	MOSTLY

Table 1.19

Groups compare their answers.

Homework assignment:

Collect information from magazines, the Internet, bands in the area, television and video clips to prove or disprove conclusions!

- Listen to some of the songs by Atomic Kitten or any other girl band, like the Spice Girls.

### Activity 1.2

To discuss the rock music culture with reference to the use of instruments as well as participation by men and women

Rock musicians have created a new youth culture, not only as far as music is concerned, but also in the following:

Fashions – think of the fashions of today and the sixties.

Expressions – “cool”, “peace”!

Ideologies – freedom, rebellion, political preferences, etc.

Since the 50’s, the themes of the lyrics are often love, sexuality, an identity crisis, personal freedom and other questions related to teenagers.

Racial relationships, the economy, politics and cultural preferences followed.

Examples: *Blowin’ in the Wind* – Bob Dylan and *Talk to the people* – Johnny Clegg and Savuka (SA).

Since the 80’s, certain “forbidden” themes like drugs, depression, suicide, as well as social issues like nature conservation, abortion and AIDS are touched on.

Recently the lyrics of the American Hip-Hop culture have become aggressive and violent (Gangsta Rap), whereas South Africa’s Kwaito addresses the consequences of bad habits like drugs, crime and even laziness.

- Read the lyrics from the following songs:



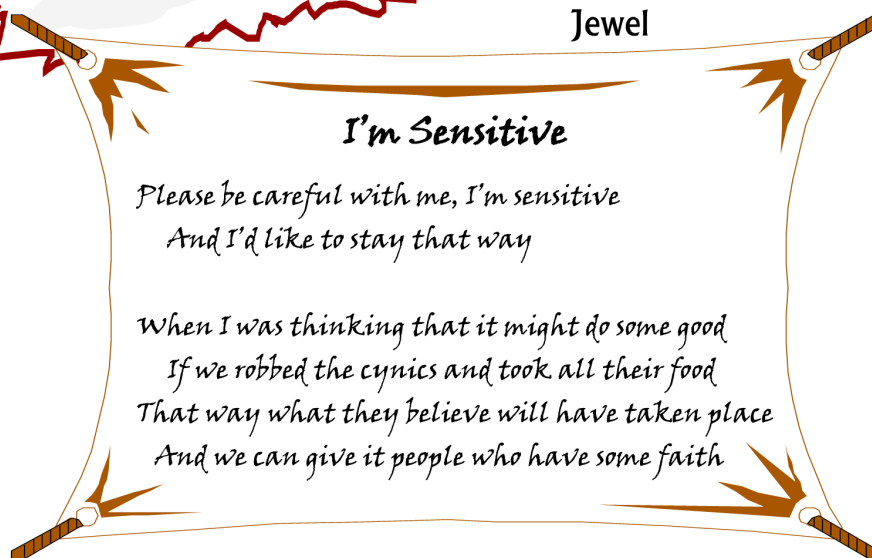
Tracy Chapman



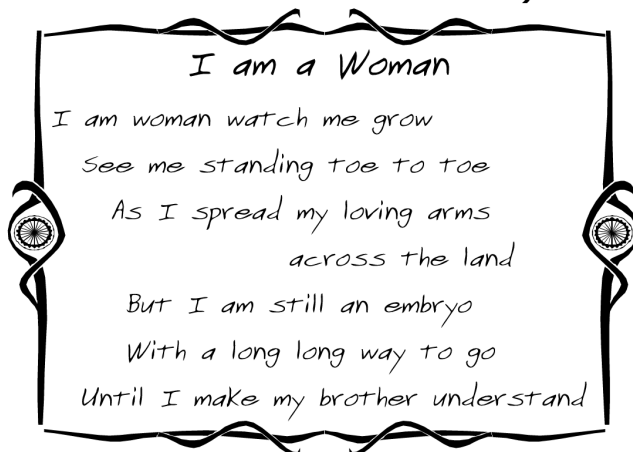
Aretha Franklin



Jewel



Helen Reddy



Alanis Mourissette



Figure 1.26

Divide into five groups, so that each group can concentrate on one song.

- Listen to the song while you concentrate on the LYRICS.

The group must first discuss the seven questions before filling in the answers.

1. What is the message of the song?
2. Which emotions are being expressed?
3. Is there any specific pattern with regard to rhyme?
4. Does the song have any literary, historical or cultural connection?
5. How does this contribute to the meaning of the song?
6. Does the song raise any social issues?
7. Is this a typical topic for Rock music? Motivate your answer.

- Discuss the musical elements that have been used, for example instrumentation, vocal style, melody, rhythm, form, etc.

Then answer the following questions:

- Do these elements emphasize the meaning recognized by you earlier?
- Is the style that which you expected of the lyrics?
- What is the pattern with regard to the structure of the song?
- The five groups (whole class) must now compare their answers. Each group must choose a leader who is the spokesperson. Listen to a section of the song that is being discussed.
- What do these songs have in common?
- Read the following quotes:

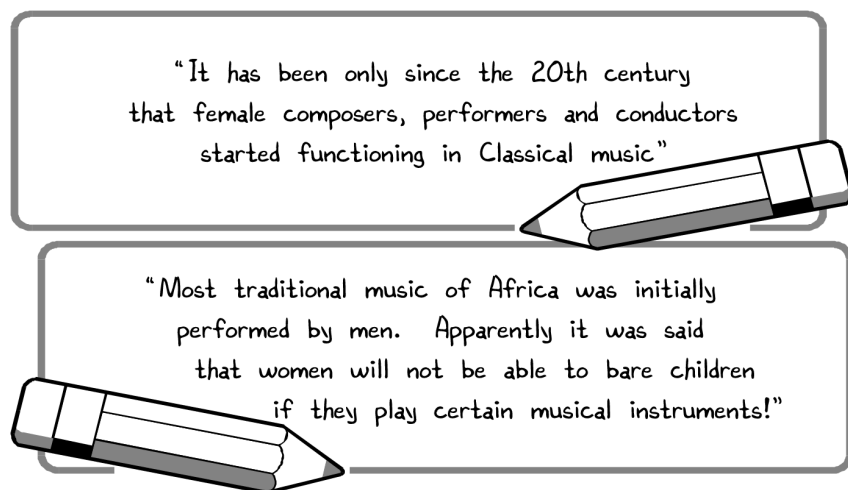


Figure 1.27

**QUESTION:**

Do you think Rock music followed a similar path as classical and African music? Was it initially performed by men only?

**Additional activity**

Write your own lyrics to a melody well known to you. You can then get the opportunity to enjoy a Karaoke session. Play a backtrack of the song, while performing the new lyrics. Choose a specific theme beforehand.

	LO 4.5			

**Table 1.20****1.5.1.6 Assessment**

Learning Outcome(LOs)
LO 4
EXPRESSING AND COMMUNICATINGThe learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.
Assessment Standards(ASs)
We know this when the learner:
MUSIC
4.5 identifies and explains gender and / or cultural stereotyping in lyrics and in the use of instruments over time and in the present;
DRAMA
4.3 identifies age, gender, class and cultural stereotyping in stories, theatre, film, television or radio over time and in present;4.4 develops a short skit or scenario to highlight problems of stereotyping, discrimination, and prejudice in school or the local community;
DANCE
4.1 understands and speaks about differently-abled people and inclusivity in dance;4.2 debates the roles traditionally assigned to different genders in dance by recognising and expressing different points of view;
<i>continued on next page</i>



VISUAL ARTS
4.6 views and analyses communication within various forms of mass media and identifies obvious or hidden messages, bias, stereotyping or propaganda.

Table 1.21

### 1.5.1.7 Memorandum

#### • INTRODUCTION

- Focus in this module is on patterns, in terms of instrumentation, lyrics and gender, more specifically in youth culture and its associated rock music (past and present).
- Although most learners who have experienced music will most probably be able to distinguish between different music cultures (church, jazz or rock), there might be certain individuals who experience difficulty. Discussions by the remainder of the class will help them form an idea of the different styles.
- (The classical orchestra will be used as starting point, since its composition was dealt with in Grade 7 and is therefore known to the learner.)

The following is a summary of the various activities for Module 2:

**WARNING:** The teacher must listen to the music before playing it to the class, since **not all lyric content may be suitable for use in the classroom!** Select appropriate sections.

#### Activity 1.1

In this activity the learner does active listening, with the aid of a questionnaire about dance music from different music cultures.

Examples to use in this activity

**Example 1:** Bill Haley and the Comets - "Rock Around The Clock"

or Buddy Holly - Rock and Roll

or any other Rock 'n Roll music from the 1950s

**Example 2:** Ballet music, for example

Tchaikovsky - *Swan Lake*

Prokofiev - *Romeo and Juliet*

**Example 3:** Bee Gees - *Saturday Night Fever*

or *Staying Alive / Grease*

or any other Disco music from the 1970s

**Example 4:** Louis Armstrong - any of his trumpet recordings

or any other jazz recording

**Example 5:** Any recording of current popular Music

(beware of inappropriate lyrics)

Enrique Iglesias, Britney Spears, Beeskraal, etc.

The learner will be able to identify the instruments used in Rock when he/she compares Rock to classical music.

	Example 1	Example 2	Example 3
Strings		[U+F034]	
Woodwind		[U+F034]	
Trumpet or saxophone			[U+F034]
Electric guitar	[U+F034]		
Drums	[U+F034]		
Keyboard	[U+F034]		

**Table 1.22**

After this has been done, the learner has to draw comparisons between Rock in the 1950s and Rock today - this indicates that certain instruments are typical of certain music cultures.

Basic composition of a Rock band

Electric guitars with amplifiers

Drum kit

Singer with microphone

Keyboard instruments

Learners normally have a very good knowledge of youth music (often better than the educator!) and will be acquainted with numerous current music styles. Research is easily done, since music videos, CDs and the Internet are commonplace today. Performances by groups from the school or from the surrounding areas can prove successful, under the right circumstances.

Possible examples to use

ERA	EXAMPLES OF ROCK
50's	Bill Haley & the Comets, Buddy Holly, Elvis Presley
60's	Beach Boys, Beatles, Rolling Stones
70's	Bee Gees, Bob Marley, Led Zeppelin
80's	Ladysmith Black Mambazo, Eurythmics
90's	Nirvana, Pearl Jam, Michael Jackson
2000	Karin Zoid, Limp Bizkit, Britney Spears

**Table 1.23**

Listen to any song by Atomic Kitten, or any other girl band.

#### Activity 1.2

The focus in this activity is on **the pattern in lyrics**. In this instance "freedom" and "respect" are used as themes. We approach these themes from a female point of view. We touch on **gender** stereotyping in rock music simultaneously.

Discuss fashions, sayings/expressions and modes of thought that are prevalent among today's youth. There are various negative connotations too, like the overt use of drugs and alcohol. Bring the disadvantages of these practices to the attention of the learners, e.g. poor concentration and co-ordination (compare this to driving a vehicle under the influence).

This is an ideal opportunity to sensitise the learner to the negative messages that are often conveyed by this type of music. Pop stars often serve as role models for teenagers!

"Freedom" is often taken beyond the mere expression in the lyrics. This is often extended to other aspects of the live performances of many rock stars, for instance in smashing guitars on stage (onstage violence?), indecent exposure, etc. Rock has always been considered as an art form devoid of any rules or boundaries!

Elements of the music:

The basic components (rhythm, melody and form) are easy to recognise. The form scheme is normally that of verse and refrain (i.e. strophic).

Listen to the following recordings, and then do the assignment:

1. Tracy Chapman - "She's Got Her Ticket"
2. Aretha Franklin - "Respect"
3. Jewel - "I'm Sensitive"
4. Helen Reddy - "I Am A Woman"
5. Alanis Morissette - "Perfect"

What the five songs have in common is that the artists are **female** and that the lyrics deal with **freedom** and **respect**.

#### Additional Activity

Write your own lyrics to a melody well known to you. You can then get the opportunity to enjoy a Karaoke session. Play a backtrack of the song, while performing the new lyrics. Choose a specific theme beforehand.

#### PRESENTATION OF MUSIC IN THE CLASSROOM

- The organisation of the classroom is of vital importance to the successful presentation of music. Since the material worked with is sound, the set-up may be potentially noisy.
- Learners should be disciplined so as to be quiet when music is played in class. In order not to lose the attention of the learners, the excerpts must be short (no longer than 2 minutes) and should be played more than once. The teacher must guide learners in listening to specific elements, with the aid of the suggested activities (expression of opinions and preferences, writing of reviews, analysis of various compositional techniques, interpretation and comparison). It is also important for the learners to realise that there is not necessarily always a correct answer.
- When listening to music, the learner acquires skill and learns terminology valuable to communication and self-expression. Emotional reaction is also very important. In other words, listening has a dual purpose: the learner must be able to listen to as well as react to the music.
- Listening also entails listening to performances/recitals by other learners.
- The teacher must be prepared and have the planned music recordings ready and available in the correct order. Listen to them in advance! It is easier if all the tracks have been pre-recorded in the correct sequence onto tape, since it is not always the beginning of recordings that are most suitable. Also make use of the Internet and available videos to gain background information.
- Learners should be disciplined to keep instruments quiet when they are not playing them and to refrain from speaking amongst themselves when they should be paying attention.
- If instruments are not available, body percussion and self-made instruments can be used instead.
- Assessment must also cultivate values in learners. When learners know that aspects such as the disciplined handling of instruments and quiet listening are also assessed, they will gradually develop respect for these matters.

### 1.5.2 Drama: stereotyping and discrimination<sup>6</sup>

#### 1.5.2.1 ARTS AND CULTURE

#### 1.5.2.2 Grade 8

#### 1.5.2.3 EXPRESSION AND COMMUNICATION

#### 1.5.2.4 Module 6

#### 1.5.2.5 STEREOTYPING AND DISCRIMINATION

#### DRAMA

##### Activity 2.1

To develop a story that highlights the problems of stereotyping and discrimination, and to present the story

##### STEP 1

- Once your teacher has explained to you how this unit will work, you must decide what “medium” you are going to use. If you want to use the RADIO, for instance, you need to remember quite a few things. For example, the listeners cannot see you, so you must express the role you’re playing as well as you can verbally so that the listeners immediately know in what mood you are.

<sup>6</sup>This content is available online at <<http://cnx.org/content/m23774/1.1/>>.

If you decide on television, the SPACE you use must not be too large.

However, if you want to portray something in the form of a SCULPTURE, you will need a large space.  
STEP 2

- Now you must choose the story line on which you want to expand and about which you are going to write a text. Always remember that we must bear COLOUR in mind when choosing the characters. The character's mood is reflected by a colour. Your teacher has already given you the examples from which you may choose. You should get down to work immediately and start writing the text. By now, you know how it works. Always make all your notes in your workbook. You may also portray an ADVERTISEMENT that depicts any of the suggested topics. It can be a radio or TV advertisement or even one in the form of clay!

### STEP 3

- If you have chosen the radio, the characters must remember that when speaking into a microphone, they should not speak too loudly or too softly. Here you will learn that the characters can walk towards the microphone while speaking. If you want to call someone, you will stand far away from the microphone. If you want to scold someone, you should do it from a distance too. You MAY have your text with you when doing radio work. Try to “speak” as naturally as possible into the microphone.

### STEP 4

- If you want to use a SCULPTURE, a few learners from the group could be part of the sculpture, while a few others could change it once the “sculptor” has completed it. You could reposition a hand or a foot or the whole body if you think it would look better or that it would express the “story” more effectively.

By this time, all texts have been written and, where necessary, you all know your words!

You have also decided on costumes and what colour your costume is going to be. If you are going to use props, they must also be ready now.

### STEP 5

- You could very easily depict an argument among yourselves by means of the clay method. Use your imagination to think up something interesting. In the case of the television, there must be a **cam-eraman, someone to arrange the lighting, and a director**. You must decide who they will be. Use anything for the camera; a camera made of cardboard will work well. During rehearsals you must make sure that you always make the same movements at the same time - you cannot keep changing them.

### STEP 6

- Now it is time for your group and your classmates to see whose improvisation and story are the best. You will get marks for originality, imagination, effective use of space and language, modulation, good acting and cooperation. Enjoy it!

	LO 4.4			

Table 1.24

#### 1.5.2.6 Assessment

Learning Outcome(LOs)
LO 4
EXPRESSING AND COMMUNICATINGThe learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.
Assessment Standards(ASs)
We know this when the learner:
MUSIC
4.5 identifies and explains gender and / or cultural stereotyping in lyrics and in the use of instruments over time and in the present;
DRAMA
4.3 identifies age, gender, class and cultural stereotyping in stories, theatre, film, television or radio over time and in present;4.4 develops a short skit or scenario to highlight problems of stereotyping, discrimination, and prejudice in school or the local community;
DANCE
4.1 understands and speaks about differently-abled people and inclusivity in dance;4.2 debates the roles traditionally assigned to different genders in dance by recognising and expressing different points of view;
VISUAL ARTS
4.6 views and analyses communication within various forms of mass media and identifies obvious or hidden messages, bias, stereotyping or propaganda.

Table 1.25

### 1.5.2.7

### 1.5.2.8 Memorandum

#### DRAMA

- In this module we are going to focus on stereotypes regarding age, gender and culture, as they are propagated in stories, film, television and radio. We shall also look at gender discrimination, discrimination against people who are not strong financially, prejudice against some learners or parents at school or in the community, and relationships in general. Learners will be required to perform a short sketch in which they address these issues. We can use both verbal and non-verbal communication.

#### Activity 2.1

- Step 1

Explain to the learners what this model entails. We all watch television, especially soap operas, where we encounter stereotypes. Explain the word if they do not know the meaning. The learners can use different aspects of depiction. The story can be "broadcast over the radio", appear on television, be told by means of a film, or be performed in a theatre. The learners can decide how they want to undertake this.

- Step 2

Now it must be decided which theme is going to be depicted. Since we are working with the colour wheel at this stage, we must bear in mind that our characters' moods must be depicted in specific colours.

- Step 3

Let us choose a non-verbal improvisation. The groups are formed. They must explain in one word only what they are going to depict (use above examples). After they have chosen a topic, the following happens:

- Step 4

One learner is a SCULPTOR. The remaining members of the group are the CLAY. Nobody is allowed to speak during this exercise. The SCULPTOR creates a scene or scenes in which he / she addresses one of the above-mentioned issues, by merely arranging the other learners in certain positions.

The same can be done with a radio play. Use a broom as a mock microphone. The players must remember that **they cannot be seen by the audience, but that the listeners will have to tell by their voices whether they are angry, jolly, sad or happy!** All members of the group must be required to speak lines in the story / play. In a theatre workshop every member of the group can write a line or two in order to sketch the story line.

- Step 5

If the learners choose THE FAMILY as a topic, they can illustrate conflict and confrontation between the parents and the children. Alternatively, a pleasant, loving family life can be depicted (CLAY). If some of them want to present their story as a television production, there must be a **cameraman, a director, and people in charge of lighting and sound**. They can use their imagination in making a camera; the light operator and sound engineer must use their own initiative. The director will coach the whole "scene"!

- Step 6

Once all the groups have decided on the MEDIUM in which they want to present their improvisation, the performances can start. Some consideration and thought will have to go into the length of each production, so that there will be enough time for the groups to rehearse. Naturally, all work must be neatly rounded and polished. This module makes ample provision for the use of imagination.

### 1.5.3 Dance and differently abled people<sup>7</sup>

#### 1.5.3.1 ARTS AND CULTURE

#### 1.5.3.2 Grade 8

#### 1.5.3.3 EXPRESSION AND COMMUNICATION

#### 1.5.3.4 Module 7

#### 1.5.3.5 DANCE AND DIFFERENTLY ABLED PEOPLE

##### DANCE

In this unit you will be guided to understand and speak about differently able people and exclusivity in dance. You will also be able to debate the roles traditionally assigned to different genders in dance by recognising and expressing different points of view.

##### Activity 1

To warm up properly for dance exercises

- Before you can begin creating your dance routine, your body must be properly warmed up to prevent injury and to prepare you for the activities that are to follow.

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<sup>7</sup>This content is available online at <<http://cnx.org/content/m23786/1.1/>>.

- This warm-up can be done to music. Choose music you feel comfortable with that is not too fast.

#### Breathing exercise

- Stand with feet a hip width apart, arms down at the sides.
- Lift your arms above your head while inhaling through your nose.
- Exhaling through your mouth, dropping your arms down and bend your knees at the same time.
- Repeat four times.

#### Neck warm up

- Stand with your feet a hip width apart, arms down at your sides.
- Drop your head forward and lift. Repeat eight times.
- Turn your head from side to side (right to left). Repeat eight times.
- Turn your head from right to left, moving your head down and up in a semi-circular movement. Repeat eight times.

#### Shoulder warm-up

- Move your right shoulder up and down.
- Move your left shoulder up and down.
- Lift and drop shoulders alternately. Repeat eight times.
- Lift and drop both shoulders. Repeat eight times.
- Rotate your right shoulder backwards.
- Rotate your left shoulder backwards.
- Rotate both shoulders backwards. Repeat eight times.
- Rotate your right shoulder forwards.
- Rotate your left shoulder forwards.
- Rotate both shoulders forwards. Repeat eight times.

#### Arm warm-up

- Lift both arms to the side and move up and down. Repeat eight times.
- Lift both arms shoulder height, and then up straight above the head, back to shoulder height and down. Repeat eight times.

#### Upper body warm-up

- Stand with feet a hip width apart, knees slightly bent and hand on hips. Keep hips facing forwards. Turn upper body to the right, return to centre. Turn upper body to the left, return to centre. Repeat eight times.

#### Leg warm-up

Face forwards and take a step to the right. With feet and body still facing forwards, take a step to the left. Repeat eight times.

Step to the right and lift left leg. Bend knee back and lift foot to buttocks.

Step to the left and lift right leg. Bend knee back and lift foot to buttocks.

Repeat eight times.

- Step right, face forwards and lift left knee forwards.
- Step to the left and lift right knee forwards.
- Repeat eight times.

- Keeping feet apart and with both feet firmly on the floor, lunge from side to side. Hands on hips (repeat eight times).
- Lunge to the right and hold for eight counts.
- Lunge to the left and hold for eight counts.
- Stand with feet hip-width apart, knees bent and hands on hips.
- Lift toes alternately, keeping heels on the floor. Repeat eight times.
- Lift heels alternately. Repeat eight times.
- Walk on the spot for sixteen counts.
- You should be breathing normally throughout the warm-up session.

### Activity 2

To turn dance into something that disabled people can appreciate

We will be looking at movement and creativity in disabled people.

[U+F036] Blind people

[U+F036] Deaf or hard of hearing people

[U+F036] Paraplegics (paralysis of the lower half of the body)

Keep in mind the following five basic body activities when developing your dances:

[U+F036] travel (moving from one place to another)

[U+F036] turn (to move around an axis)

[U+F036] elevation (to move to a higher level)

[U+F036] gesture (motion of the hands, head or body to express or emphasize an idea or emotion)

[U+F036] weight transference (to change body weight from one point to another)

Dance and blindness

- Loss of sight does not restrict movement. The body is still capable of moving in a normal manner and the music can be heard.

### Exercise: Blindness

- Blindfold yourself.
- Play a piece of music you have selected.
- Move on one spot (without travelling).
- Develop arm movements.
- Develop head movements.
- Develop upper body movements.
- Develop leg movements.
- Combine selected movements.
- Travel and change direction.
- Combine selected movements and travelling in different directions.

### Dance and the Deaf or Hard of Hearing

- Loss of hearing does not influence movement of the body. The person can still see, feel and move.

### Exercise: Deafness

- Put earplugs or cotton wool in your ears.
- Sit on the floor and place your hands on the floor.
- Play music with a definite drumbeat – traditional African music, Rock, etc.
- Feel the music through the floor.



- Stand barefoot on the floor and feel the beat through the floor.
- Move with the beat of the drum or bass, using every part of your body.
- Select movements and combine selected movements.
- Refine and rehearse movements, sections and whole dances.
- Combine separate qualities – e.g. strong or fast or gentle and slow – with a range of actions.
- Develop greater sensitivity to rhythm and rhythmic changes.
- Develop clarity of shape, direction, level and size in performing different actions.

#### Dance and Paraplegics

- The restriction in movement is only in the lower body. The upper body – head, arms, torso – can still be freely moved.

#### Exercise: Paraplegics

- Sit on a chair.
- Tie your legs to the chair.
- Choose a selected piece of music and move your upper body to the music.
- Isolate the moving parts of the, e.g. arms, head, upper body.
- Isolate two or three moving body parts of the body in simple co-ordinations.
- Discover different ways of performing each body action.
- Show clarity of shape, direction, level and size in performing different actions.
- Understand and use the restricted spatial elements as expressive features of your dance.
- Continue creating and performing this dance based on moods and feelings, taking more responsibility in the choice of actions, qualities, spatial and relationship features to express them.

	LO 4.1			

**Table 1.26**

#### Activity 3

To discuss the participation of men and women in ROCK ‘n ROLL

#### Exercise

Research the role of the man and woman separately in a partner dance, e.g. the waltz, foxtrot, tango and two-step.

Research the dance, music, fashion and food of the 1950’s.

Compile a file of pictures, music, artists, musicians and video’s of this era.

Once the research has been completed, you will be given the opportunity to debate your point of view in a class debate.

#### The Dance

- Choose a rock ‘n roll song.

#### Choosing partners:

- Choose your partner from your class. Your partner should be about as tall as you are.
- Your partner can be either a girl or a boy.
- If you choose a partner of the same sex as you, you will have to decide who will be the “boy”, and who will be the “girl”.

#### Trust

- Face your partner.
- The boy places his hands on the girl's waist, lifts her and put her down.
- The boy lifts the girl up and, before bringing her down to the floor, slides her along the floor, between his legs.
- The boy must lift the girl up with his hands still on her waist, and before bringing her down, allow her to straddle him at the waist with her legs straight.

#### The Turns

- Partners must join hands while facing each other, and move to the music (any movements you feel comfortable with).
- The boy must let go of the girl's one hand and guide her into a full turn.
- The girl returns to the boy without letting go of the hand and faces the boy after the turn. The boy takes both hands.
- Experiment with turns to the side, as well as to the front.

#### The Dance

- Experiment with different levels (high, middle, low).
- Experiment with different lifts.
- Experiment with different turns.
- Move to the music while holding hands with your partner.
- Move to the music while holding one hand.
- Explore different direction changes while moving.
- Combine movement, lifts, turns, levels and direction changes.

	LO 4.2			

**Table 1.27**

#### Activity 4

To cool down and stretch properly after dancing

- It is important for the muscles used during the exercise to be stretched or you will have “stiff” muscles for about three days.
- Choose music with a slow tempo.

#### Breathing exercise

- Stand with your feet a hip-width apart, arms at sides.
- Lift your arms above your head while inhaling through the nose.
- Exhaling through your mouth, drop your arms and bend your knees at the same time.

#### Neck stretch

- Raise your right arm, put your arm over your head and touch the left side of your head.
- Slowly pull the head to the right side towards the right shoulder. Drop the left shoulder.

- Repeat on left side.

#### Arm stretch

- Take the right arm across your chest and with the left hand slowly pull the arm towards your body.
- Repeat with your left arm.

#### Chest stretch

Take arms straight back and clasp hands behind your back. Open the chest area. Pull arms away from your body.

#### Back stretch

- Bring arms straight forwards. Clasp hands and open up shoulder blades. Contract your stomach muscles. Bend your body slightly forwards. Keep knees bent. Pull arms away from your body and drop your head forwards.

#### Hamstring and calf stretch

Place one foot forwards. Straighten knee of extended leg and bend supporting leg. Lift toes of extended leg keeping the heel on the floor. Slowly bend your body forward from the waist. Keep your back straight. With hand on knees, hold stretch for eight counts.

- Change legs.

#### Quadriceps stretch

- Stand up straight, feet a hip-width apart. Lift one foot backwards, and keeping supporting leg slightly bent, hold and pull foot towards your buttocks with your hand. Extend other arm for balance. Hold stretch for eight counts.
- Change legs.
- Shake all moveable parts of the body.
- Repeat breathing exercise.

#### 1.5.3.6 Assessment

Learning Outcome(LOs)
LO 4
EXPRESSING AND COMMUNICATINGThe learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.
Assessment Standards(ASs)
<i>continued on next page</i>

We know this when the learner:
MUSIC
4.5 identifies and explains gender and / or cultural stereotyping in lyrics and in the use of instruments over time and in the present;
DRAMA
4.3 identifies age, gender, class and cultural stereotyping in stories, theatre, film, television or radio over time and in present;4.4 develops a short skit or scenario to highlight problems of stereotyping, discrimination, and prejudice in school or the local community;
DANCE
4.1 understands and speaks about differently-abled people and inclusivity in dance;4.2 debates the roles traditionally assigned to different genders in dance by recognising and expressing different points of view;
VISUAL ARTS
4.6 views and analyses communication within various forms of mass media and identifies obvious or hidden messages, bias, stereotyping or propaganda.

Table 1.28

### 1.5.3.7 Memorandum

#### DANCE

##### Activity 2

##### HANDICAPPED / PHYSICALLY CHALLENGED PERSONS AND DANCE

##### Dance and blindness

Loss of sight does not restrict movement. The body is still capable of moving in a normal manner and the music can be heard.

##### Hints / Suggestions

- Music is an important element in, and aspect of this exercise. Play the music throughout the development of the dance.
- The learners should listen attentively to the music and the instructions.
- Disciplinary structure (to maintain order in class): Every time the music stops, the learners must stop moving and place their hands over their blindfolded eyes. You can even incorporate this movement into the dance itself - before or after the dance.
- Encourage creativity.
- Structure changes in movements thoroughly and with care to keep learners from colliding with one another or tripping.
- Use methods of repetition, contrast and climax to heighten the sense of autonomy.
- Elaborate on skills to create overall form - sections, transitions and unity.
- Pay more attention to the music - the qualities (crescendo / diminuendo - louder and softer, staccato / legato - sharp and detached, and even and continuous) and the rhythmic patterns (accentuated sounds; phrases, metre and tempo).

#### Dance and people who are deaf or hard of hearing

Loss of hearing does not influence movement of the body. The person can still see, feel and move.

##### Hints / Suggestions

- Ensure that all the learners have impaired their hearing by placing earplugs or cotton wool in their ears.

- Ensure that the beat or pulse of the music is marked enough so as to be physically felt.
- The educator can even play a drum (or ask someone to play a drum) for this exercise.
- Encourage creativity.
- Allow the learners to choose the movements for this dance.
- Disciplinary structure: Every time the music stops, the learners must cease their movements and place their hands over their ears.

#### Dance and paraplegics

Movement is limited to the upper part of the body. The head, arms and torso can be moved freely.

Hints / Suggestions:

- Select appropriate answers in movement to creative problems.
- Explore and find new and different ways to answer questions.
- Develop skills by researching ideas for the dance.
- Develop awareness of the relationship between style and the type of dance and techniques used.
- Develop skills in the research and planning of dance compositions - select issues like social or environmental problems.
- Select appropriate content to convey expressive intention - actions, qualities, spatial and relative properties.
- Stylise the content accordingly and clearly throughout the dances.
- Use principles of form - motive, development, repetition, variety, contrast, transition, climax and unity - in the rounding off of the dances.
- Have the learners rehearse in a space that is conducive to the improvement of the dance - demonstrate clarity of purpose.

## 1.5.4 Prejudice and stereotyping in the mass media<sup>8</sup>

### 1.5.4.1 ARTS AND CULTURE

#### 1.5.4.2 Grade 8

### 1.5.4.3 EXPRESSION AND COMMUNICATION

#### 1.5.4.4 Module 8

### 1.5.4.5 prejudice and stereotyping in the mass media

#### VISUAL ART

Activity 1 (individual)

To recognise prejudice and stereotyping in the mass media

STEP 1

Study the illustration on the next page.

STEP 2

Complete the drawing/illustration so that the whole frame is filled. Any medium or colour can be used.

When you have completed this, you must provide a caption to give the completed drawing meaning.

STEP 3

The educator will now show you the original illustration as well as the caption.

STEP 4

Compare this to your interpretation and answer the following questions:

- What led to your incorrect interpretations?

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<sup>8</sup>This content is available online at <<http://cnx.org/content/m23784/1.1/>>.

- Why are newspaper or magazine photos changed or why have certain sections been left out?
- What effect does this have on our interpretation?



Figure 1.28

#### Activity 2 (individual)

To investigate the relationship between advertising and aspects of gender

Paste an advertisement in your journal. The advertisement must be aimed at either men/boys or women/girls and must contain at least one photo. Then answer the following questions:

1. Did the advertisement attract your attention? Explain why.

1. What was your reaction to the photo in the advertisement?
1. Is the photo connected to the product that is being advertised?
1. Would you have made the same interpretation if there were no words or captions? Why/Why not?
1. Does the photo create a realistic impression? Motivate your answer.
1. Is/are the person/s in the photo like you?
1. Which important information is not provided?
1. What could be happening just outside the frame of the photo?
1. Do you have any questions that are not provided by the advertisement?

### Activity 3 (groupwork)

To identify examples of stereotyping

Introduction: If you do not accept yourself, it could lead to serious problems. If you wish to have muscles like Arnold or be slim like Naomi, you could be in serious trouble if your body does not correspond to these images. Stereotyping is, however, much more subtle than muscles and body mass. Male and female images that are created by the media often create their own psychological mystery. As we grow up our culture influences us through these images - often without our realising it. We are going to take a closer look at what it takes to be a man or a lady according to our community.

First, answer the following questions:

1. Explain the meaning of “to stereotype”.
2. Write down a few examples of stereotyping that you have experienced.

At the front of the class the educator will put up two sheets of paper with the heading on one: TO BEHAVE LIKE A MAN and on the other: TO BEHAVE LIKE A LADY.

What does behaving like a man imply? Which words or expectations are immediately brought to mind? The educator must write your suggestions on the sheet of paper. These suggestions will then serve as stereotypes of the behaviour of a man. The code of conduct that must be adhered to by a boy when growing to adulthood and the community's attitude in this regard, will be represented.

This process can now be repeated by looking at the requirements for a woman.

Where do we learn about the roles of the male and the female? Who teaches us these stereotypes? What roles do the entertainment world, sport and the media play? Give examples of television shows and films.

What names are boys and girls given who do not meet the requirements of the above-mentioned norms?

Questions to answer:

- How do these names strengthen the stereotype frame?
- How do you feel when you are called these names?
- What, do you think, does the person feel who uses these names?

REMEMBER: It is not wrong for boys to like sport or for girls to like cooking - the problem is that we are subtly influenced into accepting these roles so that we will fit into society. (Think about career choices for girls and boys.) It is very important that each person decides for himself/herself what to do and how to behave!

Activity 4 (Individual/groupwork)

To point out examples of discrimination in the media

Introduction: List examples of the media.

The media is a “business” that sells information and it reaches millions of people. Advertising plays a major role in the media. The first advertisement was placed in a newspaper in the 18th century when a slave owner requested the return of his “lost property”. Since then, advertising has become a huge industry that must convince consumers (like us) to buy products. Statistics show that we have been exposed to approximately 350 000 advertisements by the time we reach grade 12. In many of the advertisements, unnaturally beautiful or "desirable" models are used to market and sell the product.

Divide into groups and compare the advert that you analysed in Activity 1 with the information on the stereotyping of sexual roles written on the sheets of paper.

Study each other’s comparisons and then answer the following questions:

- Which general theme is present in all the advertisements?
- What do these advertisements say about the roles of men and women?
- How do these advertisements influence our attitude and expectations with regard to the sexual roles?

Select one person in each group to report to the class.

Each group must now create a **collage** of photos to market a new men’s or women’s product.

	LO 4.6			

Table 1.29

#### 1.5.4.6 Assessment

Learning Outcome(LOs)
LO 4
EXPRESSING AND COMMUNICATINGThe learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.
<i>continued on next page</i>



Assessment Standards(ASs)
We know this when the learner:
<b>MUSIC</b>
4.5 identifies and explains gender and / or cultural stereotyping in lyrics and in the use of instruments over time and in the present;
<b>DRAMA</b>
4.3 identifies age, gender, class and cultural stereotyping in stories, theatre, film, television or radio over time and in present;4.4 develops a short skit or scenario to highlight problems of stereotyping, discrimination, and prejudice in school or the local community;
<b>DANCE</b>
4.1 understands and speaks about differently-abled people and inclusivity in dance;4.2 debates the roles traditionally assigned to different genders in dance by recognising and expressing different points of view;
<b>VISUAL ARTS</b>
4.6 views and analyses communication within various forms of mass media and identifies obvious or hidden messages, bias, stereotyping or propaganda.

**Table 1.30****1.5.4.7 Memorandum****Activity 1 (individual)****MASS MEDIA**

In this module we look specifically at practical skills in recognising prejudice and stereotyping, and we critically examine the use of visual material in the media. At the same time, the learners should be sensitised to divergent opinions or points of view.

**Step 1**

Have the learners look at the illustration (Illustration A) in their module. Explain to them that these are only parts of a whole.

**Step 2**

Every learner now has to complete the picture individually, so that the whole frame is filled. Any medium, even simply colour, can be used. After the picture has been completed, a caption must be added to give meaning to the final picture.

**Step 3**

The full picture, with the original caption, appears only in the Educators' Guide (see Illustration B). Make a transparency or an enlarged photocopy of the picture and show this to the class.

**Step 4**

Every learner can now see how close his / her interpretation was to the actual meaning.

- What led to your incorrect interpretations?
- Why are newspaper or magazine photos changed or why have certain sections been left out?
- What effect does this have on our interpretation?



Figure 1.29

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Activity 2 (Individual)

Necessaries: Old magazines / learners' Journals

- Look at Module

Activity 3 (group work)

Necessaries: Two large sheets of newsprint / Koki-pens

- Look at Module

- Hints / Suggestions

Answer the following questions:

1. Define the word "stereotype".
  2. Name a few typical examples (here learners can name examples like "dumb blondes", "boys / men do not cry", "boys wear blue and girls wear pink", etc.).
- Put up two large sheets of newsprint in the front of the class. The heading on the one must be: BEHAVING LIKE A MAN and on the other: BEHAVING LIKE A LADY.

First ask the learners what it means to behave like a man. Which words or expectations are conjured up? First ask the boys to respond, and then the girls can comment. Try to write down the actual words of the learners. If their answers are too long, ask them to summarise them. If the reaction is too slow, the topics can be discussed in groups. Give them clues, such as what it means to behave like a man in sports, business or a relationship. These will serve as the male stereotype. The centre part of the page will list attitudes and codes of behaviour, as prescribed or expected by society. Men and boys are not born thus - these roles are inculcated in them. Draw a frame around the words in the centre.

Activity 4 (individual / group work)

**Requirements:** Old magazines, newsprint, glue

- Introduction
- Ask for examples from the media and make a list: television, films, newspaper, magazines, radio and videos.

When the assignment has been done, divide the class into groups of six or eight and let them compare their various advertisements and stereotyping comparisons and have them answer the questions.

In conclusion, each group can make a collage of images that are used to market a new male or female product.

- First, choose the type of product that is going to be marketed, e.g. a beauty product, clothing range, fragrance, cleaning substance, motor vehicle accessories, sports equipment, etc.
- Allow the learners to decide in their groups what they are going to advertise. They must also decide on a name for the new product.
- Photos / pictures to be used to make the collage can be sourced from old magazines.
- Letters for the text of the advertisement can also be found in magazines.
- Pictures and text can be pasted in collage form on a sheet of newsprint.
- The finished products can be displayed in class, and subsequently discussed.



# Chapter 2

## Term 3

### 2.1 Differently-abled people and dance<sup>1</sup>

#### ARTS AND CULTURE

Grade 8

CRITICAL AND CREATIVE EXPRESSION

Module 9

DIFFERENTLY-ABLED PEOPLE AND DANCE

DANCE

Activity 1:

To discuss dances focussing on DIFFERENTLY-ABLED PEOPLE AND DANCE

[LO 2.4]

Think back and try to remember this activity you did last term. Fill in the questionnaire below:

1. How did you feel when you were blindfolded and had to move without sight?

How did you feel when you could not hear the music?

How did you feel when you could not use your legs?

Were the movements difficult or easy to execute? Why?

What part of the exercise did you enjoy most? Why?

What part of the exercise did you enjoy the least? Why?

Describe how the disability restricted your execution of the five body activities.

Movement:

Turns:

Elevation:

Gesture:

Transference:

How did the disabilities affect your use of space and floor patterning?

Blindness:

Deafness:

Paraplegic:

Activity 2:

To discuss dances in own social contexts:STRICTLY BALLROOM

[LO 2.2, 2.4]

1. Identification

Your educator will let you view the video Strictly Ballroom.

Point out the different dance styles as they are being executed by the dancers/actors.

Note the following aspects while viewing the dances in the video:

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<sup>1</sup>This content is available online at <<http://cnx.org/content/m29618/1.1/>>.

costumes and make-up used for the different dances;  
 different styles, forms and types of dancing seen in the video;  
 role of the male in the dances;  
 role of the female in the dances;  
 different music used for different styles and types of dances;  
 the use of the five basic body movements;  
 the use of space and floor patterning.

## 2. The Questionnaire

Complete the questionnaire:

Did you like the dancing in the video? Why? Why not?

Which dance style did you like least? Why?

Which movements do you remember best?

Would you like to learn and do the dance you liked best? Why? Why not?

What is the role of the male when dancing with a female? Which music used in the video did you like best?

What was Scott's problem when dancing in competitions?

How did Scott's dance style differ from Fran's and her family's dance style?

What do you think makes Scott and Fran good dancing partners?

## 3. Class Discussion

Describe and comment on the dance context of Strictly Ballroom:

actions

qualities

spatial and relationship aspects

form: motif, development, contrast, climax

logical sequencing

overall unity

use of music

costumes

Discuss the following:

the qualities in performance;

possible meanings in relation to the dances they have seen;

make links between:

idea

type of dance

content

form

style

music

production elements

historical/cultural contexts

Assessment

Learning Outcome(LOs)
<i>continued on next page</i>

LU 2
REFLECTINGThe learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.
Assessment Standards(ASs)
We know this when the learner:
COMPOSITE
2.2 discusses how the Arts have contributed and can contribute towards social and cultural change (e.g. as a mirror, in documentaries, as suggestions, commentaries, predictions).
DANCE
2.4 discusses dances in own social, cultural and historical contexts, focusing on gender, disability and power;
DRAMA
2.5 researches human rights and environmental issues and interprets these in small group role-plays;
MUSIC
2.6 listens to and demonstrates how the use of polyphony in African music accords participants equitable space in the making of music;
VISUAL ARTS
2.7 identifies and explains how photography, filmmaking, sculpture and printmaking can document human rights abuses;2.8 comments on composition, style and subject matter in artworks (e.g. landscape, portraits, still-life, public art or resistance art) over time.

Table 2.1

## Memorandum

## Activity 1

With this module you have to guide the learner to reflect on his/her experience of Activity 4.2 (Grade 8 Module 2: Dance).

The learners have to fill in the questionnaire provided in Activities for the Learner.

Before attempting this activity the educator must review the activity of the previous Module focussing on the following:

- their feelings and emotions during the execution of the activity
- the restrictions in applying the five basic body activities:
  - travel (moving from one place to another)
  - turn (to move around an axis)
  - elevation (to move to a higher level)
  - gesture (motion of the hands, head or body to express or emphasise an idea or emotion)
  - weight transference (to change body weight from one point to another)
- the use of music
- creativity
- use of repetition, contrast and highlights / climax in the dances created
- abilities in creating overall form – sections, transitions and unity in creating the dances

refining and rehearsing of movements  
 negotiating, planning, selecting and composing the dances  
 use of structural aspects of the dance: rhythmic patterns and lines  
 combining separate qualities: strong and fast or gentle and slow  
 development of sensitivity to rhythm and rhythmic changes  
 clarity of shape, direction, level and size in performing different actions  
 exploration of new and different ways to answer the task  
 developing skills in researching / brainstorming ideas  
 developing awareness of coherence in relationship of style to the type of dance.

#### Activity 2

With this activity the learners must be guided to discuss the dances prominent in the video “Strictly Ballroom”. This movie, made by an Australian director, contains a variety of dance styles also prominent in South Africa.

#### Exercise 1: Identification

have the learners view the video.

point out the different dance styles as they are being executed by the dancers/actors.

#### Notes on “Strictly Ballroom”

Use these notes as a guide when showing the learners the video.

#### Opening scene: Ballroom Competition – The Waltz

the costumes and make-up

role of man and woman in ballroom-dancing

importance of trust when dancing with a partner

the music: Waltz –  $\frac{3}{4}$  time

- take note of the 5 basic body movements and how the dancers use these movements when dancing

#### 2nd dance in Ballroom competition – Samba

The Samba: a Latin-American dance

Costumes and make-up

Music:  $\frac{4}{4}$  time

Role of partners

Lifts, floor patterns, use of space

- “Scott’s” elevation

#### Dance class scene: Tango

Latin American

- Take note of the differences in the music and dance styles and compare them to the Waltz and Samba

#### “Scott’s” Modern dance

refer to five basic body movements

take note of his strength and fitness while executing his dance

- take note of his use of space and floor patterns

#### Scott and Fran’s duet

different style of dance Fran incorporates into the dance

- Spanish influences

#### Dance competition: Rumba

- the slower tempo in the Rumba

#### Fran’s house: Paso Double

Spanish dance

- Note the different approach, movements, style, tension and force of the movements



## 2.2 Exposure of the abuse of human rights<sup>2</sup>

### 2.2.1 ARTS AND CULTURE

#### 2.2.2 Grade 8

### 2.2.3 CRITICAL AND CREATIVE EXPRESSION

#### 2.2.4 Module 10

### 2.2.5 exposure of the abuse of human rights

#### VISUAL ARTS

### 2.2.6 Activity 1:

### 2.2.7 To recognise the role of visual art in the exposure of the abuse of human rights

### 2.2.8 [LO 2.2, 2.7]

#### STEP 1

1. What is stereotyping?
2. Write down two forms of prejudice.
3. Mention forms of discrimination you can think of.
4. How were people made aware of discrimination in the past. How are they made aware of it at the present time?
5. Study the two interpretations below and then write in your journal which one influenced you the most and why.

#### Interpretation 1

- The mobile units acted quickly and surprised the Jewish communities.
- Men, women and children were ordered to gather and then marched to the outskirts of their town or city where they were shot and left in unmarked mass graves.

#### Interpretation 2

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<sup>2</sup>This content is available online at <<http://cnx.org/content/m23787/1.1/>>.

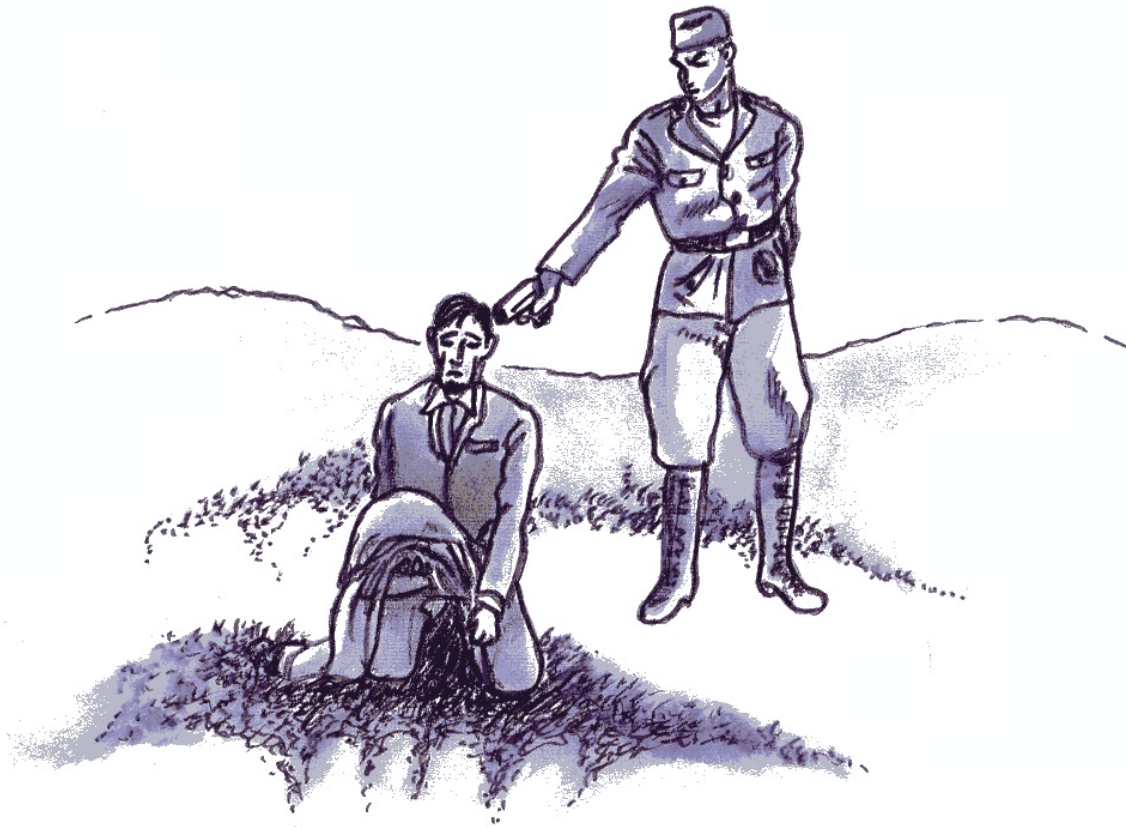


Figure 2.1

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#### STEP 2

Now find pictures and articles in magazines or newspapers to make a poster protesting against the abuse of human rights.

#### STEP 3

After you have been divided into groups, you can decide which pictures or articles will be the most effective and then:

- Paste the items that you have chosen as a **photomontage** (a type of collage where only photos and articles are used and not materials like wool, string or objects with other textures). Paste this onto your A 1 sheet.
- Then take colour pastels or koki's and combine the pictures and articles into a unit. This will serve as the background.
- Think of a slogan petitioning against the abuse of human rights.
- Cut letters from magazines and paste these over the background of the poster. Remember that the letters must be clearly visible and bold enough to carry your message and slogan to the viewer.

### 2.2.9 Activity 2:

2.2.10 To classify composition, style and subject in various works of art

2.2.11 [LO 2.4]

#### STEP 1

Study the illustrations and then answer the set questions.

Composition

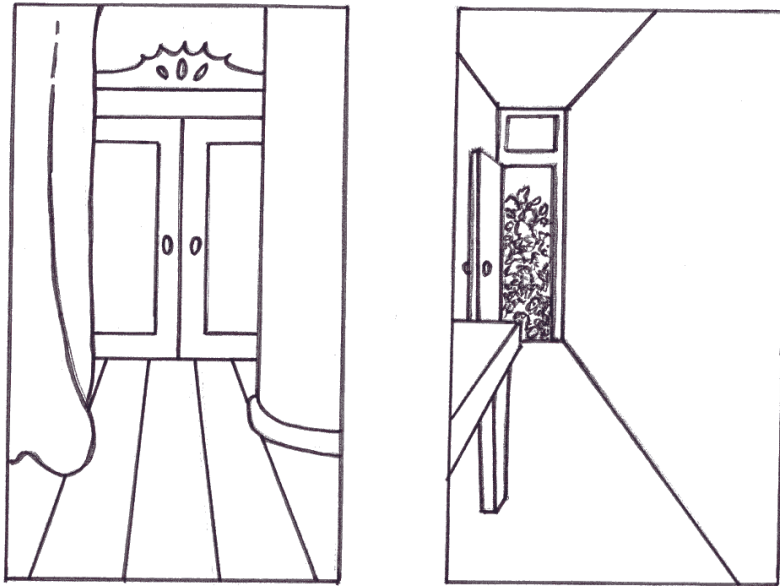


Figure 2.2

1. What is the composition of a work of art?
  2. Mention as many as possible differences between the two illustrations with regard to composition.
- Style



Figure 2.3

1. How do the above two works of art differ?
2. Describe in your own words what style is.  
Subject or Theme

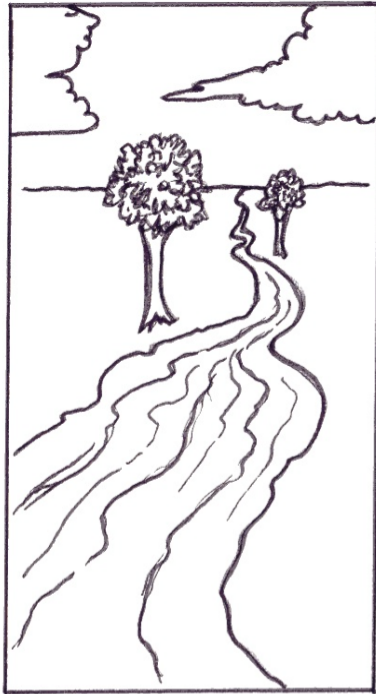
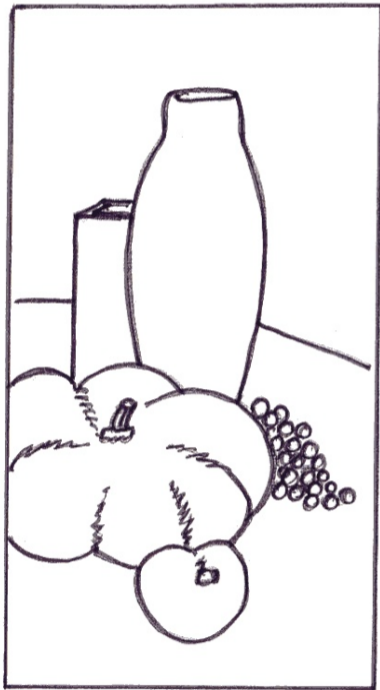
**A****B****C****D**

Figure 2.4

1. In the illustrations A to D, four different subjects are portrayed. Try to identify all four:

**STEP 2**

- Your educator will show you a number of copies of works of art. You must classify these works of art according to composition, style and subject. First write down the name of the artist and the work of art on the left.

Name of the artist and work of art	Composition	Style	Subject
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**Table 2.2**

### 2.2.12 Assessment

Learning Outcome(LOs)
LU 2
REFLECTINGThe learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.
Assessment Standards(ASs)
We know this when the learner:
COMPOSITE
2.2 discusses how the Arts have contributed and can contribute towards social and cultural change (e.g. as a mirror, in documentaries, as suggestions, commentaries, predictions).
VISUAL ARTS
2.7 identifies and explains how photography, filmmaking, sculpture and printmaking can document human rights abuses;2.8 comments on composition, style and subject matter in artworks (e.g. landscape, portraits, still-life, public art or resistance art) over time.

**Table 2.3**

### 2.2.13

### 2.2.14 Memorandum

#### 2.2.14.1 STEP 1

Remind learners of their previous module where stereotyping and prejudice as forms of discrimination were studied. Ask them which other forms of discrimination exist and how they know about them. How were people in the past and how are they in the present made aware of discrimination? Let learners take a look at the two interpretations of Anti-Semitism during the Second World War. They must enter into their journals which interpretation is the most effective and why.

**INTERPRETATION 1**

The mobile units acted quickly and surprised the Jewish communities.

Men, women and children were ordered to gather, marched to the outskirts of their town or city and then shot and left in unmarked mass graves.

## INTERPRETATION 2

Other visual material which can be used is the famous photo of Hector Peterson, who was shot during the Soweto uprising in 1976. A song has been written about Hector and can be heard on the album of Amanda Strydom, called, "Vrou in die Spiel".

Ask learners whether they know of any other visual documentation depicting the abuse of human rights. Below follow a few examples:

Type of discrimination	Films	Photos	Mixed Media
Anti-Semitism	The Pianist Schindler's List The Damned Playing for Time	The Cape Town Holocaust Centre The Lwandle Migrant Labour Museum	George Grosz's <i>Punishment</i> Max Beckmann's <i>Departure</i>
Racism	Sarafina Cry, the beloved Country The Colour Purple	District Six Museum in Cape Town	Willie Bester's <i>Challenges facing the New South Africa</i> Penelope Siopis's <i>Patience on a Monument: 'A History Painting'</i>

**Table 2.4**

### 2.2.14.2 STEP 2

After a discussion of the various types of abuse of human rights, for example discrimination on the grounds of age, race, gender, faith, disability, etc. the learners must start collecting pictures and / or articles in old magazines and newspapers to make a poster as a **petition against the abuse of human rights**.

#### 2.2.14.2.1 STEP 3

Group the learners in groups of six at the most to make their poster. The collected pictures and / or articles must then be pasted on the A1 size paper as a **photo montage**, i.e. a type of montage where only photographs, and no materials like wool, string or other objects with structure, are pasted on paper. They may add to this collage with colour pastels or Koki pens to tie the photos and articles together in one big whole. This will then serve as background. Each group must then paste a slogan against the abuse of human rights over this background, using any combination of letter types that they can find in magazines and newspapers. Remember that the letters must be obvious and strong to convey the message to the reader.

#### 2.2.14.2.2 STEP 4

After completion, the posters can be exhibited in the classroom or in the school building.

#### Activity 2

**Requirements:** Learner journal/pens/a series of slides or transparencies or photostats of works of art for analysis by the learners (educator's own choice).

#### 2.2.14.2.3 STEP 1

The terms **composition**, **style** and **subject** or **theme** must be explained to the learners.

Let them take a look at the illustrations in the Learner Modules and then answer the set questions.

### 2.2.14.3 FOR THE EDUCATOR

**COMPOSITION** is the way / manner in which all the formal elements like line, form, tone / nuance, colour, texture, and space are combined. Basically there are two types of composition, namely *symmetrical* and *asymmetrical*.

Symmetrical Composition	Asymmetrical Composition
<ul style="list-style-type: none"> <li>• Balanced</li> <li>• Divisible into equal parts</li> <li>• Repetition of formal elements</li> <li>• Minimum contrast</li> <li>• Passive, calm, harmonious</li> <li>• Static, little movement</li> <li>• Decorative</li> </ul>	<ul style="list-style-type: none"> <li>• Unbalanced</li> <li>• Can not be divided into equal parts</li> <li>• Little or no repetition</li> <li>• Maximum contrast</li> <li>• Active, not calm, disharmonious</li> <li>• Filled with movement, busy</li> <li>• Dynamic</li> </ul>

**Table 2.5**

**STYLE** is that which distinguishes the artist's way in which he works from the next artist's. It is the characteristic way in which a work of art is created and which makes it possible to identify a work of art according to a specific artist, period and culture. The two outstanding styles that will be focused on at this stage are *figurative* (recognisable and realistic) and *abstract* (simplified and not recognisable).

**SUBJECT or THEME** is the subject matter of the work of art that is being portrayed. Examples of subjects are landscape, portraits of a specific person's face, a still life of lifeless objects like a bowl of fruit or resistance art rebelling against a specific question or subject that bothers the artist.

#### STEP 2

Choose a wide variety of art works from art books available in libraries. If difficult to find, contact EDULIS at (021) 048-7504 for help. Their postal address is Private Bag X9099, Cape Town 8000. They have a very large variety of art books, videos and disco's which are available on a loan system. Registration is free.

These works of art can be shown to the learners as slides or transparencies. An alternative option is to make photostat copies of the works of art and to give one to each learner to analyse. Learners must then classify these works of art according to composition, style, subject and period (answers to the choice of works of art used as examples, are printed in italics):

Title of the artist and work of art	Composition	Style	Subject
Monet: The Waterlily Pond	Symmetrical	Figurative	Landscape
Picasso: Weeping Woman	Asymmetrical	Abstract	Portrait
George Braque: Still Life: Le Jour	Asymmetrical	Abstract	Still Life
Goya: The Third of May 1808	Asymmetrical	Figurative	Resistance

**Table 2.6**

#### 2.2.14.3.1

The above format can be used at a later stage, with other examples, as a test or exam.



## 2.3 Polyphony in African music<sup>3</sup>

### 2.3.1 ARTS AND CULTURE

#### 2.3.2 Grade 8

### 2.3.3 CRITICAL AND CREATIVE EXPRESSION

#### 2.3.4 Module 11

### 2.3.5 the use of polyphony in African music

#### MUSIC

### 2.3.6 Activity 1:

### 2.3.7 To research the use of polyphony in African music

### 2.3.8 [LO 2.6]

- To understand the activity, you must know the meaning of the concepts *Africa* and *polyphony*. As soon as we understand these, it will be obvious how African music uses polyphony to give each participant equal space in the making of music.

#### Background

- Research the culture and way of life of the people of Africa, paying special attention to their attitude towards family life (this includes interviewing different people). Remember, when we talk of African music, we are referring mainly to the music of the Sub-Saharan region. This region is south of the Sahara Desert and includes West, East and Central Africa. The style of North Africa is linked to that of the Middle East.

Write your research in the form of a diary entry and paste examples into your learner journal.

Compare a Western concert to an African musical presentation using the information obtained through your research. (Write inside the illustration of a stage.)

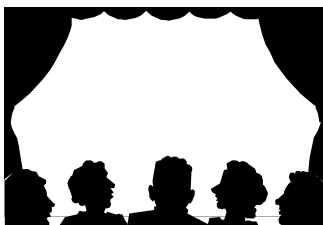


Figure 2.5

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The use of polyphony in African music

What is the meaning of the word 'polyphony'?

Variety of parts

Performance 1: Melody of round sung in unison

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<sup>3</sup>This content is available online at <<http://cnx.org/content/m23788/1.1/>>.



Melody	How many melodic parts are there?
	Are the melodic parts clearly recognisable?
	Motivate
Harmony	Have harmonies been formed?
	If so, is the harmony clear or vague?
	Motivate

**Table 2.7**

Rhythm	Is the rhythmic pattern clearly recognisable or is it difficult to recognise?
	Motivate
Texture	Is the texture thin or dense?
	Motivate
Style	Is it a mono-, homo- or polyphonic performance? First determine the meaning of each prefix, before making your deduction!

**Table 2.8**

Performance 2: Melody of round sung with accompaniment, e.g. on piano

Melody	How many melodic parts are there?
	Are the melodic parts clearly recognisable?
	Motivate
Harmony	Are harmonies formed?
	If so, are these clear or vague?
	Motivate
Rhythm	Is the rhythmic pattern clearly recognisable or is it difficult to recognise?
	Motivate
Texture	Is the texture thin or dense?
	Motivate
Style	Is it a mono-, homo- or polyphonic performance? First determine the meaning of each prefix, before making your deduction!
<i>continued on next page</i>	

**Table 2.9**

Performance 3: Round sung in three parts

Melody	How many melodic parts are there?
	Are the melodic parts clearly recognisable?
	Motivate

**Table 2.10**

Harmony	Have harmonies been formed?
	If so, is the harmony clear or vague?
	Motivate
Rhythm	Is the rhythmic pattern clearly recognisable or is it difficult?
	Motivate
Texture	Is the texture thin or dense?
	Motivate
Style	Is it a mono-, homo- or polyphonic performance? First determine the meaning of each prefix, before making your deduction!

**Table 2.11**

Summary

- Monophony means
- Homophony means
- Polyphony means

Listen to the recording of the *Ritual Healing Music* from Malawi which your educator will play you.

- How many music parts do you hear?
- Can you identify each part?
- Independence of the parts.
- Independence with regard to rhythm.

In African music each part is rhythmically independent from the other, but a unit is still formed. Follow the educator's instructions:

BEATS						
	1	2	3	4	5	6
Pattern 1						
Pattern 2						
Total pattern						

**Table 2.12**

- Each of the two patterns can be identified and a third is formed as a result of the combination of the first two. This technique is called hocketing: Although each party has its own individuality, **co-operation** and **interaction** take place despite the **independence**.

What do you understand under the following terms. Explain by using the above-mentioned example.

Independence	
Co-operation	
Interaction	

**Table 2.13**

- Independence with regard to melody.
- Independence with regard to timbre.
- Imitative entrances which cause overlapping.
- Research one of the following:
  - The Shona community
  - Mbira music
  - Fugue
  - JS Bach
  - Paste your research into your learner journal.

#### MBIRA MUSIC (Im-BEE-rah)

Answer the following questions:

1. Which Western music form makes use of imitative entrances?
2. With which composer do you associate this form?
3. Which instrument was used in the example to which you listened?
4. Which country is especially famous for its mbira music?
5. Which tribal community of this country practises mbira music?

6. Which other music instrument is often combined with the mbira?
  7. Why do mbira players sometimes begin at any place in the cycle?
  8. Motivate why mbira music from up to 700 years ago is still in use?
- Give a schematic presentation of the entrances of the various participants.

Try the following:

- You will be divided into 3 or 4 groups. (As soon as you have mastered the principle of ‘hocketing’, more groups can be used.)
- The groups decide on possible rhythmical patterns by entering crosses on the beats. The groups present their patterns to the other learners - then all learners complete the graph.
- Each group decides on a specific presentation medium.
- The groups first practise their patterns separately before it is joined.
- The educator will count out loud, so that everyone can co-operate to obtain hocketing, otherwise it will turn into a cacophony.
- Finally the participants act imitatively to demonstrate imitative entrances.
- Then you enter the new pattern, which has been formed, in the following graph.

BEATS						
INSTRUMENTS	1	2	3	4	5	6
1						
2						
3						
4						
5						
6						
Combined pattern						

**Table 2.14**

- Which genre that you know of also makes use of imitative entrances (it can be sung)?
- Is overlapping caused by the various voice parts?

### 2.3.9 Assessment

Learning Outcome(LOs)
LU 2
REFLECTINGThe learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.
Assessment Standards(ASs)
We know this when the learner:
COMPOSITE
2.2 discusses how the Arts have contributed and can contribute towards social and cultural change (e.g. as a mirror, in documentaries, as suggestions, commentaries, predictions).
MUSIC
2.6 listens to and demonstrates how the use of polyphony in African music accords participants equitable space in the making of music;

**Table 2.15**

## 2.4 Human rights and protest theatre<sup>4</sup>

### 2.4.1 ARTS AND CULTURE

#### 2.4.2 Grade 8

### 2.4.3 CRITICAL AND CREATIVE EXPRESSION

#### 2.4.4 Module 12

### 2.4.5 HUMAN RIGHTS AND PROTEST THEATRE

#### DRAMA

We shall be looking at the following in this module:

- the issue of human rights
- protest theatre
- the Holocaust during the Second World War

#### 2.4.6 Activity 1:

#### 2.4.7 To research human rights: THE HOLOCAUST

#### 2.4.8 [LO 2.2, 2.7]

Drama also has a serious side to it – which you will experience with this activity. Drama is not only entertaining, but informative and educational as well.

<sup>4</sup>This content is available online at <<http://cnx.org/content/m23789/1.1/>>.



### 1. The Project

Research the Holocaust during the Second World War and the era of apartheid in South Africa and compile a record of your findings.

The project must include the following:

Illustrations, pictures, photographs

- Germany and the rise of Nazism
- Anti-semitism and racism
- Concentration camps
- Jewish culture
- Apartheid in South Africa and how it compares to Anti-semitism
- South African Protest Theatre

Examples of South African Protest Theatre

- Woza Albert
- Sizwe Banzi is Dead
- District 6
- Sophia Town

The following questions should be answered:

- What is protest theatre?
- Why is protest theatre necessary?
- Is protest theatre entertainment?

### 2. Improvisation

You will be divided into groups of 6 - 8

Select an aspect from your research on the Holocaust that you would like to portray in improvisation

The improvisation should not be more than two minutes long

The improvisation should include the following:

- a message
- beginning, middle and end
- climax
- specific setting
- definite characterisation

You have ten minutes to plan your improvisation

Each group must perform their scene (in three minutes) for the rest of the class

### 3. Class Discussion

Discuss the following aspects after each performance:

- Could this scene be classified as protest theatre?
- Was the issue of human rights prominent?
- Did the scene have a climax?
- What was the message of the scene?
- Did the characters contribute to the message?
- How would you improve on the scene?
- Did everyone work together as a team?
- Did the scene evoke any emotion in the audience?

## 2.4.9 Assessment

Learning Outcome(LOs)
LU 2
REFLECTINGThe learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.
Assessment Standards(ASs)
We know this when the learner:
COMPOSITE
2.2 discusses how the Arts have contributed and can contribute towards social and cultural change (e.g. as a mirror, in documentaries, as suggestions, commentaries, predictions).
DANCE
2.4 discusses dances in own social, cultural and historical contexts, focusing on gender, disability and power;
DRAMA
2.5 researches human rights and environmental issues and interprets these in small group role-plays;
MUSIC
2.6 listens to and demonstrates how the use of polyphony in African music accords participants equitable space in the making of music;
VISUAL ARTS
2.7 identifies and explains how photography, filmmaking, sculpture and printmaking can document human rights abuses;2.8 comments on composition, style and subject matter in artworks (e.g. landscape, portraits, still-life, public art or resistance art) over time.

Table 2.16

### 2.4.10 Memorandum

#### Activity 1

- Before we can begin to research and explore the topic of “The Holocaust”, we have to have a clear understanding of the term, “Human Rights”.
- **“Human rights”** are the universal rights held to belong to individuals by virtue of their being human, encompassing civil, political, economic, social and cultural rights and freedoms, and based on the notion of personal human dignity and worth.

#### The Columbia Electronic Encyclopaedia

- Since World War II Human Rights have become a universally espoused yet widely disregarded concept. Organisations such as Amnesty International and Human Rights Watch promote human rights and denounce human rights abuses.

Human rights issues include

- civil rights
  - feminism
  - gay-right movement
  - war crimes
- 
- For the purpose of this activity we shall be exploring “war crimes”, and more specifically, “The Holocaust”.

#### **2.4.10.1 The Holocaust**

- ‘The Holocaust’ refers to the intentional systematic annihilation of six million Jews by the Nazi regime and their collaborators between 1933 and 1945. The Jews were killed because of supposed ‘racial characteristics’.

#### **2.4.10.2 Why do we have to be aware of The Holocaust?**

- The Holocaust transcends time, space, and all lines of race or religion. Its human significance is universal and its lessons are relevant to everyone – particularly South Africans who have recently emerged from the apartheid era during which prejudice, racism and discrimination was institutionalised. Laws that are based on prejudice, racism and discrimination can lead to institutionalised violence, brutality and torture and ultimately to Genocide as happened in Nazi Germany.
- We need to learn from the mistakes that were made and make sure we do not repeat them. We also need to learn about the ultimate consequences of prejudice, racism, intolerance, discrimination, and human rights violations, and we need to strive towards the creation of a society in which these evils will not be tolerated.

#### **2.4.10.3 Protest Theatre**

- The Arts is one of the mediums at our disposal to make people aware of political, social and environmental issues and serves as a platform to advocate these issues.

Protest Theatre

- It is dramas and theatre productions created to give voice to injustice.
- It aids in giving visual and oral expression in assimilating negative feelings.
- It is aimed at evoking awareness of the issues in public or for all who are observing the performance.

Exercise1: The Project

- Have the learners research the Holocaust and compile a record of their findings.
- The project must include the following
  - illustrations, pictures, photographs
  - Germany and the rise of Nazism
  - Anti-semitism and racism
  - Concentration camps
  - Jewish culture

- Apartheid in South Africa and how it compares to Anti-semitism
- South African Protest Theatre
  - Examples of South African Protest Theatre
  - Woza Albert
  - Sizwe Banzi is Dead
  - District 6
  - Sophia Town
  - The following questions should be answered
- What is protest theatre?
  - Why is protest theatre necessary?
  - Is protest theatre entertainment?
- Exercise 2: Improvisation
  - Divide the learners into groups of six to eight.
  - Have each group select an aspect from their research on the Holocaust that they would like to portray in improvisation.
  - The improvisation should not be more than 2 minutes long.
  - The improvisation should include the following:
    - a message
    - beginning, middle and end
    - climax
    - specific setting
- definite characterisation
  - Give the learners not more than five minutes to plan their improvisation.
  - Have each group perform their scene for the rest of the class.
- Exercise 3: Class Discussion
  - Have the learners discuss the following aspects after each performance:
    - Could this scene be classified as protest theatre?
    - Was the issue of human rights prominent?
    - Did the scene have a climax?
    - What was the message of the scene?
    - Did the characters contribute to the message?
    - How would you improve on the scene?
    - Did everyone work together as a team?
- Did the scene evoke any emotion in the audience?
  - Hints / Suggestions
    - Make sure you are fully prepared for this Activity in order for you to answer any questions that might arise.
    - If possible, show the learners a video on the Holocaust, e.g. *Schindler's List*, *Diary of Anne Frank*, *The Piano*, *Life is Beautiful*
    - Encourage class participation in all the exercises.
    - Give a small prize to the best project and best improvisation as an incentive.

# Chapter 3

## Term 4

### 3.1 Drama: A warm-up routine<sup>1</sup>

#### 3.1.1 ARTS AND CULTURE

#### 3.1.2 Grade 8

#### 3.1.3 CREATING, INTERPRETATION AND PRESENTATION

#### 3.1.4 Module 13

#### 3.1.5 A WARM-UP ROUTINE

#### DRAMA

#### 3.1.6 Activity 1:

#### 3.1.7 To devise a routine to show to the class: THE WARM-UP

#### 3.1.8 [LO 1.5]

Now it is your turn to instruct the rest of the class with your own warm-up routine.

Your warm-up routine must include the following:

Relaxation:

- the first priority of the actor is relaxation
- the actor's body and voice are his instruments
- tension of any kind impairs performance
- tension usually shows itself first in the voice, because of shallow breathing
- start with the shoulders
- move on to arms and hands
- the torso is the centre of all movement, because it contains our breath
- breathing exercises are essential
- end this section with the legs, ankles and feet

Posture:

- posture must allow the free and expressive use of voice speech and movement
- focus on keeping shoulders straight, keeping the abdomen from protruding, on breath control, etc.

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<sup>1</sup>This content is available online at <<http://cnx.org/content/m23791/1.1/>>.

Breathing and voice:

- good breathing is a fundamental requirement for voice production
- the requirements for good voice production are relaxation, good posture, a plentiful supply of breath, controlled use of breathing by the diaphragm and intercostal muscles, relaxed and unconstricted oral and pharyngeal resonators, and the formation of sounds well forward in the mouth to avoid a throaty tone and to assist projection
- breathing must be done with the chest, by expanding the rib cage, and with the diaphragm

### 3.1.9 Activity 2:

#### 3.1.10 To create and present a written script and polished performance based on POPULAR CULTURE POPSTAR IDOLS

##### 3.1.11 [LO 1.6]

Now, on to the exciting project you have been waiting for! Make sure you understand exactly what your educator wants you to do and what the concepts concerning this activity entail. Do not be afraid to ask!

First of all, you should know what **Popular Culture** is before you can embark on this journey.

**Popular culture** is any dance, literature, music, theatre, or other art form intended to be received and appreciated by ordinary people in a literate, technologically advanced society dominated by urban culture.

Television

- Television itself is an aspect of popular culture.
- It has spawned the invention of video recorders (VCRs), DVD players and cameras.
- Much of its programming also falls into this category.
- Soap operas – the daytime serials – are one form; cleverly designed commercials are another.
- In the 21<sup>st</sup> century we have been introduced to the Reality TV concept, where actors are replaced by ‘real’ people in ‘real’ situations in order to win money or other elaborate prizes, e.g. “Big Brother”, “Survivor”, “The Bachelor”, “Coca Cola Popstars” and “Idols”.

To produce your own Reality TV show, you have to take note of the following:

Production

- the following are necessary for producing this programme:
- a script
- **production team:** producer, director, stage managers
- **art department:** set designers, set builders, costume designers, make-up artists, hair stylists, property masters
- **music department:** musical director, vocal coach, musicians
- **technical department:** video camera operators, sound engineers, lighting designers and operators
- marketing department
- **the performers:** presenters, contestants, judges

Your educator will explain these portfolios to you. What department would you like to explore and be involved in? Or would you like to be one of the contestants, presenters or judges? You choose!

To set this whole project into motion we need a script.

The Script

- Discuss, compile, devise and write a script for the production.
- The script should contain the following:

- the running order of the show, e.g. what happens 1st, 2nd, etc. to last of the show;
- dialogue for the presenters;
- order of performances;
- opening scene;
- closing scene;
- judging sections after each performance;
- announcement of the winner.

Now that you have a script, you can begin producing. Here is a breakdown of the production to help you with your planning. Tick each item when you are finished with it. This is only an example. You can compile your own breakdown to suit your needs.

#### Production breakdown

ITEM TO BE DONE	NOTES	DONE
Script	Producer to approve	✓
Filling of portfolios		
Selecting finalists		
Selecting songs for finalists		
Rehearsal dates		
Performance date		
Publicity for show		
Posters, tickets, etc.		
Set design		
Set built		
Costume design		
Make-up		

**Table 3.1**

Signature tune		
Additional music		
Sound equipment		
Lighting equipment		
Video camera(s)		
Props		
Adjudicators' table		
Production script		
Video editing		
Presenting video		

**Table 3.2**

This project is a team effort and you need to work closely with the other learners in order for **POPSTARS IDOLS** to be a success.

### 3.1.12 Assessment

Learning Outcome(LOs)
LO 1
creating, interpreting and presentingThe learner will be able to create, interpret and represent work in each of the art forms.
Assessment Standards(ASe)
We know this when the learner:
DANCE
1.1 learns and performs steps from dances of popular cultures;
1.2 in preparing the body: <ul style="list-style-type: none"> <li>• performs a set warm-up that conditions, stretches and strengthens the body;</li> <li>• demonstrates increasing kinaesthetic awareness, concentration and awareness of the correct and safe use of the spine and limbs;</li> </ul>
1.2.3 moves across space in combinations of steps with co-ordination style and musicality;
1.3 improvises, composes and combines movements, using:1.3.1 movements or gestures;1.3.2 repetition and stillness;1.3.3 contrasting dynamics;
1.4 performs dance steps and combinations from at least two different styles of traditions of Southern Africa;
DRAMA
1.5 devises a simple warm-up routine, based on teacher's exercises, to share with the class;
1.6 with teacher direction, participates in creating and presenting a written sketch or polished improvisation based on popular culture. This item should:
1.6.1 show knowledge of target audience;
1.6.2 use resources that enhance the piece;
<i>continued on next page</i>



1.6.3 make use of appropriate dramatic elements;
1.6.4 incorporate other art forms;

Table 3.3

### 3.1.13 Memorandum

#### Activity 1

- With this module you have to guide the learners to be able to present their own warm-up routine to the class. It is important to keep the following aspects of the warm-up in mind when planning their warm-up routine:
- Relaxation
  - the first priority of the actor is relaxation
  - the actor's body and voice are his instruments
  - tension of any kind impairs performance
  - tension usually shows itself first in the voice, because of shallow breathing
  - start with the shoulders
  - move on to arms and hands
  - the torso is the centre of all movement, because it contains our breath
  - breathing exercises are essential
- end this section with the legs, ankles and feet
  - Posture
    - posture must allow the free and expressive use of voice, speech and movement
- focus on keeping shoulders straight, the abdomen from protruding, on breath control, etc.
  - Breathing and Voice
    - good breathing is a fundamental requirement for voice production
    - all breathing exercises should be preceded by relaxation
    - the requirements for good voice production are relaxation, good posture, a plentiful supply of breath, controlled use of breathing by diaphragm and intercostal muscles, relaxed and unconstricted oral and pharyngeal resonators, and the formation of sounds well forward in the mouth to avoid a throaty tone and to assist projection
- breathing must be done with the chest, by expanding the rib cage, and with the diaphragm
  - Example of a basic warm up
    - Stand in a centred, aligned position.
    - Let your shoulders drop, roll them, circle them.
    - Swing your arms around.
    - Drop your head to your chest.
    - Roll it around on your neck.
    - Tense up all your face muscles, then relax them.

- Repeat eight times.
- Massage your face.
- Stretch your face muscles.
- Rotate your jaw, making sighing sounds.
- Stretch your whole body in every direction, yawning loudly.
- Repeat eight times.
- Swing various parts of your body in rhythm to your breathing.
- Stick your tongue out as far as possible.
- Try to push the whole tongue out.
- Bounce on the spot.
- Shake every part of your body.
- Shake your hands from the wrists as hard as you can, for a while.
- Reach and stretch one arm after the other towards the ceiling.
- Repeat eight times.
- Shout out a few lines of text as loudly as possible.
- Shout out a few lines as rapidly as possible.
- Shout out a few lines as slowly as possible.
- Articulate assorted tongue twisters while enhancing their contents as physically as possible.

- Examples of Tongue-twisters

- Five pleasant pheasant pluckers
- The sixth sheik's sixth sheep's sick.
- Does your shirt shop stock socks with spots?
- I bought a box of biscuits, a box of mixed biscuits, and a biscuit mixer.

- I slit the sheet and the sheet slit me – slitten was the sheet that was slit by me.

#### Activity 2

Please keep the following background information in mind when you prepare for this module. It is important that the learners get to know the concepts they are going to work with to do this module well.

#### Background on Popular Culture

- Popular culture is any dance, literary, musical, theatrical, or other art form intended to be received and appreciated by ordinary people in a literate, technologically advanced society dominated by urban culture.
- Popular art in the 20<sup>th</sup> century is usually dependent on such technologies of reproduction or distribution as television, printing, photography, digital compact disc and tape recording, motion pictures, radio and videos or DVD's.
- By the late 20<sup>th</sup> century, television had unquestionably become the dominant vehicle for popular art and entertainment.
- Motion pictures are also an important medium of popular art but, in contrast to television, can more often attain the enduring significance and appeal of works belonging to the fine or elite arts.

#### What is Popular Art?

- Popular art in general tends to be narrative, to reinforce uncontroversial beliefs and sentiments, to support popular institutions, and to create identity in a social group.
- It is distinguished by the rapidity of its changes of style, by its revivals from earlier periods, and by its constant borrowings from elite art, folk art, foreign cultures, and modern technology for its song and lyrics, radio and television broadcasts, novels, dances and many other entertainments, objects, trends and fads.

### Popular Theatre

- The term, ‘popular theatre’, denotes performances in the tradition of the music hall, vaudeville, burlesque, follies, revue, circus, and musical comedy, as distinguished from legitimate high or artistic theatre.
- The singers, dancers, comedians, clowns, puppeteers, jugglers, acrobats, conjurers and ventriloquists of popular theatre make up much of what is known as “show business”.
- Music, movement, and humour are all essential ingredients used by popular theatre throughout history.

### Television

- Television itself is an aspect of popular culture.
- It has spawned the invention of video recorders (VCRs), DVD players and cameras.
- Much of its programming also falls into this category.
- Soap operas – the daytime serials – are one form; cleverly designed commercials are another.
- In the 21<sup>st</sup> century, we have been introduced to the Reality TV concept, where actors are replaced by ‘real’ people in ‘real’ situations in order to win money or other elaborate prizes, e.g. “Big Brother”, “Survivor”, “The Bachelor”, “Coca Cola Popstars”, “Idols” and “The Weakest Link”.
- For the purpose of this module we shall be looking at and exploring Script Writing and devising a Reality TV programme.

### The Theme: Popstar Idols – The Finals

- Make sure the learners are familiar with the reality shows “Coca Cola Popstars” and “Idols”.
- During a class discussion have the learners explore the themes concerning this concept.
- To plan, devise and produce this show, guidelines are provided for you to work with. You are free to use your imagination and guide the learners according to your creativity, initiative, resources, abilities of the learners, available technical equipment, available materials and funds. Video and sound equipment can be requisitioned from the Dept. of Education.

### The Production

- The following are necessary for producing this programme:

- a script
- production team
- art department
- music department
- technical department

- marketing department

- The Script

- Have the learners discuss, compile, devise and write a script for the production as a collaborative exercise. Make sure you involve all the learners in the class.

- The script should contain the following:

- the running order of the show, e.g. what happens first, second, etc. to last

- dialogue for the presenters
  - order of performances
  - opening scene
  - closing scene
  - judging sections after each performance
  - announcement of the winner
- 
- Production Team
- 
- **Producers:** people who are responsible for the production of the show and with whom the last decisions lie – all departments report back to the producer;
  - **The Director:** person responsible for the practicalities of the show, e.g. management; making sure everybody attends the rehearsals; rehearsal times; directing the show; directing the presenters, contestants, judges; working out the camera shots and angles; approving the contestants and the music they are performing; approving the set; etc.
  - **Video camera operators:** taping the show re the script and the director's instructions.
  - **Sound technicians:** in charge of microphones and overall sound for production and performances.
  - **Lighting designers:** creating the lighting for the show.
  - **Stage managers:** making sure the programme runs according to the script; ensuring that the contestants, presenters, judges, prop masters, etc. follow and obey their cues.
- 
- Art Department
- 
- **Set designers:** people responsible for designing the set for the production.
  - **Set builders:** people who build the set according to the set designers' specifications.
  - **Costume designers:** designing or selecting costumes for the performers involved in the show, e.g. what the presenters and contestants will wear, etc.
  - **Dressers:** making sure the performers are dressed in their designated costumes before the show starts and that all the accessories are in place.
  - **The Make-up department:** creating and applying the make-up to the performers.
  - **Hairstylists:** creating hairstyles for the performers.
- 
- Music department
- 
- **Musical director:** selecting the music to be used for the show; selecting the signature tune for the show; approving the music to be performed by the contestants; rehearsing the musicians and contestants.
  - **Vocal Coach:** training and rehearsing the contestants for the show.
  - **Musicians:** performing the music for the contestants; performing additional music for the show.
  - **Sound Operator:** if backtracks or pre-recorded music is to be used, the operator will be working with the sound engineer making sure the correct music is being played.
- 
- Technical Department
- 
- video camera operators
  - sound engineers and operators

- lighting operators

- Marketing Department

- This department is in charge of the promotion and marketing of the show.
- Advertisements, posters, programmes, tickets are to be designed, printed and distributed.

- This department is also responsible for devising the marketing strategy for the show.

- The Performers

- The presenters – not more than two.
- The contestants – not more than 10 finalists.

- The judges – not more than 4 (3 usually good to avoid a tie).

## 3.2 Dance: Warming up the body<sup>2</sup>

### 3.2.1 ARTS AND CULTURE

#### 3.2.2 Grade 8

### 3.2.3 CREATING, INTERPRETATION AND PRESENTATION

#### 3.2.4 Module 14

### 3.2.5 DANCE: WARMING UP THE BODY

#### DANCE

With this module you will be introduced to jazz dance, an exciting dance style derived from traditional dance. You will be improvising, creating and combining movements in order to present and perform your dance to an audience. You will not be on your own, so don't panic! Under the guidance of your educator the whole class will be involved to make this a wonderful and exciting experience. But first you have to warm up your body in order for you to use it to its full capacity.

#### 3.2.5.1 ACTIVITY 1:

#### 3.2.5.2 To WARM UP the body before any activity can be executed

#### 3.2.5.3 [LO 1.1]

The warm-up reduces the risk of injury and will make the dances easier to do.

It will be easier and more fun if you do the warm-up with music. Choose music that is not too fast.

#### **Preparations:**

Stand with feet, hip-width apart, feet facing forward, arms down.

- It is important to keep your body alignment in order to isolate the specific muscles that are being warmed up.
- Correct body alignment will prevent injuries.
- Only move the body parts and muscles prescribed.
- Stand with feet a hip-width apart, arms down at the sides.

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<sup>2</sup>This content is available online at <<http://cnx.org/content/m23792/1.1/>>.

- Inhale through the nose, lifting arms above the head.
- Exhale through the mouth, dropping arms down and bending knees at the same time..
- Repeat 4 times.

### **Walking and arm warm-up**

- Walk on the spot in time to the music.
- Bend arms at the elbows towards the body and drop – keep elbows down (eight times).
- Raise arms forward – shoulder height – bend arms at elbows and straighten (eight times).
- Lift arms to the side – shoulder height – bend arms at elbows and straighten (eight times).
- Lift straight arms above the head – lower to shoulder height and lift again (eight times). Combine arm exercises – repeat each exercise eight times.
- Repeat each exercise four times.
- Repeat each exercise twice.
- Continue walking on the spot while executing arm movements.

### **Walking and travelling:**

- Walk forwards for four counts – lead with the right leg.
- Walk backwards for four counts – still facing the front.
- Walk to the right for four counts.
- Turn around and walk to the left for four counts.
- Add arm movements.
- Repeat walking exercise eight times with arm movement.

### **Walking with knee lifts and hamstring curls:**

- Walk forwards – leading right – for three counts – lift knee on fourth count.
- Walk backwards – facing forwards – for three counts – bend knee to back, lifting foot towards buttocks (*hamstring curls*) – on the fourth count.
- Repeat eight times.
- Lift knees alternatively on the spot eight times.
- Walk forwards for four counts.
- Lift knees alternatively on the spot for four counts.
- Walk backwards – facing forward – for four counts.
- Do four hamstring curls on the spot.
- Walk forwards for four counts.
- Do four hamstring curls on the spot.
- Walk backwards – facing forward – for four counts.
- Travel forwards with alternative knee lifts for four counts.
- Travel backwards – facing forward – with hamstring curls for four counts.
- Repeat eight times.

### **Inner and Outer thigh warm-up:**

- Move to the right by taking two steps– facing forwards.
- Move to the left with two steps – leading left – facing forwards.
- Add arm movements while stepping to the right and left.
- Repeat eight times.
- Travel to the right – leading right – stepping with your right foot and crossing the right leg with the left leg – for two steps.
- Travel to the left, crossing legs while stepping.

- Add arms.
- Repeat eight times.
- Move to the right – crossing over – lift left leg to the side on last beat – leg must be straight.
- Travel to the left – crossing over – lift right leg to the side on last beat.
- Add arms.
- Repeat eight times.
- Stay on the spot and lift right and left legs alternatively eight times.

### **Squats:**

- Stay on spot – open legs wide – bend knees slightly.
- Bend knees further down – keeping body straight – head up – hands on hips – hold for two counts.
- Straighten legs for two counts.
- Bend and straighten legs – one count alternatively.
- Repeat eight times.
- Bring right foot forward – bend knees.
- Bring right foot back.
- Bring left foot forward – bend knees.
- Bring left leg back.
- Repeat eight times.
- Make sure when executing squats that your knee does not go over your foot.
- Keep knee in line with your heel when bending.
- Keep body straight with hands on your hips.
- The key to executing this exercise safely is ‘control’ and balance.

### **Lunges:**

- Open your legs wide and lunge to the sides (right and left alternatively) – eight times.
- Slowly bring the body forward – hands on your knees while lunging – eight times.
- Bring the body further down until your hands touch the floor while lunging from right to left – eight times.
- Reverse the exercise until you are lunging with your body upright again.
- Repeat exercise eight times.

### **Side warm-up:**

- Keep your legs open and slightly bent.
- Place your hands on your hips.
- Turn your upper body to the right (as if you want to look at something behind you).
- Return to face the front.
- Turn your upper body to the left.
- Return to front.
- Extend straight arms to the sides – shoulder height.
- Repeat side stretches eight times with arms out.

### **Recovery:**

- Bring feet together.
- Shake all moveable body parts.

You are now warmed up and ready to proceed with the next activity.

**3.2.5.4 Activity 2:****3.2.5.5 To IMPROVISE, COMPOSE AND COMBINE movement: JAZZ****3.2.5.6 [LO 1.2]**

Your educator will provide you with a short background on Jazz dance. Remember, you do not have to be a dancer to enjoy this next activity – all you have to do is explore the movements and discover what your body is capable of. You will be surprised! Try it! You will love it!

First of all you have to become acquainted with the music.

**3.2.5.7 The music**

Any music from the jazz genre is appropriate for this activity.

- Examples:
- “Brazilia” by John Klemmer
- “Tropico” by Gato Barbieri
- “Sanborn” by David Sanborn
- “The Shuffle” by Kenny G
- “Rise” by Herb Alpert
- “All that Jazz” from the soundtrack of “Chicago”



**Figure 3.1**

Listen attentively to different jazz music.

- Take note of the definitive -beat and distinctive phrasing.
- Choose music from the selection you would like to dance to.

**3.2.5.8 Costumes**

- You can do this class barefoot or in sports shoes.
- Wear comfortable t-shirts and track suit pants.
- For the performance, discuss and select the costumes to suit the dance – be creative.

**3.2.6 The dance: Improvisation**

Notes on improvisation:

- It is your subconscious and the quickness of your reactions that you depend on most in improvisation.
- It is fatal to try and ‘think out’ what movement you will make or to guess what the music will do next.
- You have to train yourself gradually so that you can sense these things.
- Never move until you feel you must.
- Don’t be afraid of standing still to listen to the music and to let it tell you what to do.



- Do not be afraid that what you do will look stupid - it probably will at first, but it does not matter – you are training your mind and body to respond in an unfamiliar way – why should you expect astonishing results immediately?
- Try to be sincere and simple in your movements.
- When working in a group, always remember that you are part of a whole, get into harmony with the group, and while being yourself, feel the oneness of purpose in all you do.

### 3.2.7 The Choreography



**Figure 3.2**

Here are guidelines to get you going with your improvisation. Remember that you have to create your own movements and dance from the movements. You do not have to follow the choreography notation religiously – it is only provided to give you ideas. Be creative!

Note: The music has a 4-beat. Each bar of the music has 8 counts. A move per count has been allocated to make it easy for you to count and to execute the movement.

THE COUNTS	THE MOVEMENTS
1,2	Lunge to the right.
3,4	<i>Lunge</i> to the left.
5,6,7,8	Repeat <i>lunges</i> .
1	<i>Lunge</i> to the right, lifting the heel of the right foot.
2	Lower the heel.
3	<i>Lunge</i> to the left, lifting the heel.
4	Lower the heel.
5,6,7,8	Repeat.
1	Raise the left arm and <i>lunge</i> to the right, lifting the heel.
2	Circle the arm around in front; lower the heel.

**Table 3.4**

3	Raise the right arm and lunge to the left, lifting the heel.
<i>continued on next page</i>	

4	Circling the arm around in front, lower the heel.
5,6,7,8	Repeat.
1	Raise the left arm and, stepping out with the right foot, start circling the arm above head.
2	Finish your circle as you bring the left foot in to the right foot.
3	Step out to the right once more and start to circle the upper arm again.
4	This time bring the outstretched arm straight across the body, palm facing to the back, as you bend the right knee and lunge forward.
5,6,7,8	Repeat with the right arm raised, stepping to the left.

**Table 3.5**

- Try these movements, first without music, doing only the leg movements.
- Add the arms when you feel comfortable with the leg movements.
- You have just moved to the first four bars of the music.
- Now try to improvise movements, using the above-mentioned prescribed choreography as a foundation for your own movements.

With the next four bars, we shall be experimenting with a kick and a turn.

THE COUNTS	THE MOVEMENTS
1	Step forward with the right foot, bringing left foot up behind and stepping back onto the ball as you ...
2	... step forward onto the right foot again, bending the knee in a lunge (this movement is easier to do than to read and is called 'step-ball-change'. It has a slight jump at the moment when you transfer the weight from right to left and back to right again, rather like a gallop).
<i>continued on next page</i>	

3	Pivot round to left in a half circle, keeping feet where they are, so that the left foot is in front with weight still on right foot, AND step-ball.
4	Change with left foot leading, finishing in a lunge with arms to the side.
5,6,7,8	Repeat.
1	Bring arms down and swivel torso to right, so right foot is in front. Take weight onto it ...
2	... and lie back, kicking leg out to the front, opening arms in a low V.
3	Keeping hands up, return foot to the floor, then ...
4	... transferring weight, bring right toe to left knee and swivel round to right through 360 degrees, lowering arms.

**Table 3.6**

5	Step to side with right foot.
6	Swing hip to the right, arms in opposition.
7	Contract ribcage (as though punched in the stomach), bringing hands up, head down and pointing right foot.
8	As you slide it over left foot, bring hands down, head back.

**Table 3.7**

- The choreography is easier to do than to read, so be patient. It does take time to get used to the steps, but once you have the sequence, it becomes great fun.
- Remember, there is no right or wrong. You can interpret the movements in your own style.

With the next four bars, you will explore a level change. Yes, we are moving to the floor. Make sure that you are still well warmed up before trying this.

THE COUNTS	THE MOVEMENTS
1,2	Lower left arm and raise right as you go forward from the hips, sliding the front foot forward and bending the back leg.
<i>continued on next page</i>	

3	Be prepared to take weight onto left hand, as you get lower and let the right knee rest on the floor.
4	Letting the body roll to the left to sit down, relax right knee if necessary. (Note: using your hand to support your weight helps prevent pulled muscles, pain in hips, etc. Never go further than feels comfortable).
5	Raise right hip, pushing up with left hand and looking up.
6	Return to floor, then ...
7	... take right leg forward to join left in centre; lift feet and point them, transferring weight so that it is evenly distributed on seat ...
8	... and swing body and legs round in a half circle to left.
AND 1	Bend right knee and let it rest on the floor as you turn onto your front and raise left leg.
2	Push off again and swing round to do the same thing on the other side,
3	so that legs swing round to front, then round to right and behind,
AND 4	Bend left knee and letting it rest on floor, turn onto your front and raise right leg.
5	Turn body to right so that you are sitting with your weight on your left elbow ...
6	... and push hips up with your left hand, raising right arm and letting head go back.
7	Lower to floor again, keeping right arm raised.
AND	Lower arm and let both knees fall to the right.
8	Raise left arm up, right arm to the side.

Table 3.8

- Once you have done this a few times, you will see how easy it actually is, and how much fun you can have.
- Now that you have the basics, you can develop and create your own dance.
- Make sure that the movements complement the music and obey and adhere to the beat and counts.
- Remember: less is more! Keep the sequence simple.

### 3.2.8 The dance: Performance

- After exploring different movements with the music chosen, select movements for the dance.

- Rehearse the dance.
- Perform the dance.

### 3.2.8.1 Activity 3:

### 3.2.8.2 TO COOL DOWN AND STRETCH THE BODY after the exercises have been EXECUTED

### 3.2.8.3 [LO 1.3]

It is important for the muscles used during the activities to be stretched and the learners to be cooled down in order to function well in following classes.

Muscles contract during exercise and dance, creating lactic acid build-up. If the muscles are not stretched and lengthened after the exercise, the lactic acid build-up will cause “stiffness” and sore muscles, lasting up to three days. With stretching, lactic acid is distributed through the muscles and absorbed into the body.

Choose music with a slow tempo (between 84bpm and 125bpm). Ballads work very well.

#### **Breathing exercise:**

**Breathing exercise:** stand with feet a hip-width apart, arms hanging at the sides.

- Inhale through the nose, raising arms above the head.
- Exhale through the mouth, dropping arms and bending knees at the same time.
- Repeat 4 times.

#### **Armstretch**

- Hold the right arm across the chest and, with the left hand resisting, slowly force the stretched right arm outwards in a circular movement as far as possible – repeat on left side.

#### **Armstretch (triceps):**

- Lift right arm straight up above your head.
- Bend arm at the elbow – arm behind your head.
- With left hand, slowly pull right arm at the elbow towards the left.
- Feel the stretch in your triceps.
- Hold stretch for 8 counts – release.
- Change arms.

#### **Lower body stretch:**

- Open legs wide – knee slightly bent.
- Turn to the right with your whole body.
- Bend knees at a 90-degree angle – keep upper body straight – place your hands on the front leg.
- Hold for eight counts.
- Straighten legs – bring body down to the front leg as far as you can go – place hands lower down on your leg.
- Hold for eight counts.
- Bend front leg and place hands on the floor.
- Bring whole body down towards the floor and straighten back leg out behind you – toe on the floor.
- Lift the front part of the foot of the front bent leg.
- Hold for eight counts.
- Keep hands on floor and take the front bent leg back to join the back leg.
- Keep your feet together and bend the right leg towards the floor.
- Hold stretch for eight counts.
- Bend the left leg – hold for eight counts.

- Put heels down and ‘walk’ hands towards your feet.
- If your hands do not touch the floor, hold onto your legs.
- Hold hamstring stretch for eight counts.
- Curl up slowly, head coming up last.
- Shake all moveable body parts.
- Bow to your educator to say ‘thank you’ for the class.

### 3.2.9 Assessment

Learning Outcome(LOs)
LO 1
creating, interpreting and presentingThe learner will be able to create, interpret and represent work in each of the art forms.
Assessment Standards(ASes)
We know this when the learner:
DANCE
1.1 learns and performs steps from dances of popular cultures;
1.2 in preparing the body: <ul style="list-style-type: none"> <li>• performs a set warm-up that conditions, stretches and strengthens the body;</li> <li>• demonstrates increasing kinaesthetic awareness, concentration and awareness of the correct and safe use of the spine and limbs;</li> </ul> 1.2.3 moves across space in combinations of steps with co-ordination style and musicality;
1.3 improvises, composes and combines movements, using:1.3.1 movements or gestures;1.3.2 repetition and stillness;1.3.3 contrasting dynamics;
1.4 performs dance steps and combinations from at least two different styles of traditions of Southern Africa;

**Table 3.9**

### 3.2.10 Memorandum

#### Activity 1

- **Warm up:** Before any creative activity, the body must be warmed and loosened up in order for the learner to move comfortably. The warm-up also puts the learner at ease with the physical situation and is introductory to the activities that are to follow.
- To avoid any injuries during the class, it is important to warm up the muscles. Start all warm-up sessions with breathing (controlled inhaling and exhaling), in order for the muscles to have enough oxygen to execute the movements.
- As you guide the learners through this activity, make sure that the learners execute the exercises correctly and safely. Guidelines are given with each exercise to ensure proper execution.

### Warm-up exercise

- These exercises can be done to music. Preferably modern pop music, as learners relate to them. Tempo must be approximately between 125 and 136 beats per minute, which is a mid-tempo beat. (Compared to a slow tempo of between 84 and 125 beats per minute and a fast tempo of between 139 and 160 beats per minute.)
- Refer to *Activities for the Learner* for the practical and physical demonstration.
- Hints / Suggestions
  - Learners should breathe normally throughout the warm up.
  - Make sure learners have full range of motion when executing each movement.
  - Count audibly throughout the warm-up.
  - Learners must be able to hear your instructions above the music.
  - Take note of any learner not executing the exercise properly.
  - Correct any learner not executing the exercises properly.
  - Take note of any learner not knowing left from right.

### Activity 2

- With this Activity, you are going to guide the learners in an exercise where they will explore movement in space with accompaniment. We shall be discovering African Dance eventually, and it is important for the learners to get to know the music and movements first before they can choreograph their own African Dance.
- As Heritage Day is coming up in September, it would be appropriate to explore African dance and then perform a dance on Heritage Day for the celebrations.

## 3.3 Popular culture as inspiration<sup>3</sup>

### 3.3.1 ARTS AND CULTURE

#### 3.3.2 Grade 8

#### 3.3.3 CREATING, INTERPRETATION AND PRESENTATION

#### 3.3.4 Module 15

#### 3.3.5 POPULAR CULTURE AS INSPIRATION

##### VISUAL ARTS

In Modules 1,2, and 3 we looked at the symbolism of **colours, stereotyping and prejudice, the abuse of human rights and aspects like composition, style and design**. In Module 4 we take a close look at popular culture and the use of it as inspiration for the design and creation of artefacts. These artefacts form part of the Drama activity and the second Music activity, where the emphasis also falls on popular culture.

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<sup>3</sup>This content is available online at <<http://cnx.org/content/m23793/1.1/>>.

**3.3.5.1 Activity 1:****3.3.5.2 To define popular culture****3.3.5.3 [LO 1.5]**

The word **popular** is derived from the Latin word 'popularis' which means 'belonging to the people'. During the 20th century 'popular' music and art were shortened to 'pop' music and 'pop' art.

**Popular culture** is that which surrounds us every day - clothes, films, music or cars - all form part of popular culture. It does not matter where you go or what you do, you are surrounded by that which is popular: brand names of clothes, titles of films, and advertisements showing your favourite TV programme or food. Popular culture also represents the latest styles and trends which teenagers like. As popular culture and mass production go hand in hand, the mass media and the general buying public determine what is popular. This is why popular culture changes with the times.

The **media**, like television, radio and magazines, swamp the public with advertisements for new products and make us think that a certain product should be bought. Teenagers are usually the first to buy the latest CD releases, while **influential** and **famous people** create the fashion trends and enslave us with their television programmes or films of popular songs. In this way most of us have a favourite music or sports star, model or actor. **Big companies** place certain people in the public eye with money that has been provided by the public themselves! All the above-mentioned together create **popular culture**.

**STEP 1**

- Complete the following table on your own.

**EXAMPLES OF MY POPULAR CULTURE**

ENTERTAINMENT	FASHION	FOOD	LIFE-STYLE	MUSIC	PLACES TO GO TO	SPORT

**Table 3.10****STEP 2**

- Public figures or celebrities can influence the youth positively or negatively. Make a list of negative and positive influences in your journals. Use these for a class discussion.

**3.3.5.4 Activity 2:****3.3.5.5 To identify antique and modern artefacts and their uses/functions****3.3.5.6 [LO 1.12]**

Artefacts are objects made by humans, like weapons, jewellery, tools, clothing, masks, holders for food and water, etc. In archaeology, artefacts provide important leads or clues to the unravelling of human evolution, ecological conditions, and pre-historic civilizations. Some of the oldest artefacts are rough stone implements which date back three million years.



Artefacts are thus man-made objects which were made in the past, but which have been preserved to the present and can be seen as representative of certain cultures. Up to 50 000 years ago, this form of art was used during rituals and ceremonies where, e.g. the spirits were asked for a successful hunting trip. What we regard as antique artefacts today, were actually articles used every day for survival in those cultures, and were definitely not seen as antique or as a form of art.

Today new artefacts are created every day. Think of plates with the images of Charles and Diana, photographs and record covers of the Beatles, clothes worn on stage by Madonna, imitations and new creations of African art, etc.

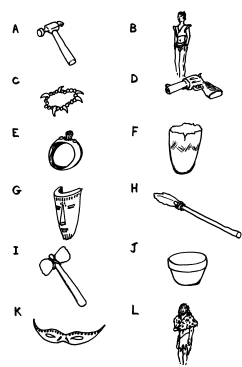


Figure 3.3

Identify the illustrations below. State which of these objects can be considered as artefacts. Classify the artefacts according to their uses, using the provided table. You can repeat this procedure for the modern artefacts.

Antique artefacts

WEAPONS	TOOLS	CLOTHING	JEWELLERY	MASKS	HOLDERS

Table 3.11

Modern artefacts

WEAPONS	TOOLS	CLOTHING	JEWELLERY	MASKS	HOLDERS



**3.3.5.10 Activity 4:****3.3.5.11 To create an artefact holder****3.3.5.12 [LO 1.5]****STEP 1**

Bring your own cardboard holder to class. The sizes may differ, as long as the holder has a lid.

**STEP 2**

Tear pieces of paper from magazines to paste onto the holder. Choose two **complementary colours**, e.g. RED and GREEN / YELLOW and PURPLE / BLUE and ORANGE. The lid can be covered with the one colour and the holder with the other, or the holder and the lid can be covered by both colours, forming patterns and /or forms.

**STEP 3**

Now paste the video cover that you made in the previous activity onto the lid.

**STEP 4**

Place five personal artefacts inside the holder. These artefacts can be made or can be finished articles. Then exhibit your holder, together with those of the other learners, in a suitable place in the school building.

**3.3.6 Assessment**

Learning Outcome(LOs)
LO 1
creating, interpreting and presentingThe learner will be able to create, interpret and represent work in each of the art forms.
Assessment Standards(ASes)
We know this when the learner:
<b>VISUAL ARTS</b>
1.12 creates and presents an artefact using ideas from popular culture or the mass media;
1.13 creates and presents an artefact using ideas from popular culture or the mass media;
1.13.1 differentiation between the organic and inorganic aspects of the built and natural environment in design, observational drawing and two-dimensional and three-dimensional work;
1.13.2 interpretation and expression of own understandings of culture and heritage;
1.14 independently selects, prepares and mounts own artworks for a school presentation.

**Table 3.13****3.3.7****3.3.8 Memorandum****Activity 1**

**Requirements:** A3 Paper/pencils or pens/scissors/colour pastels and/or paint/Learner Journals.

The word 'popular' is derived from the Latin word 'popularis', which means 'belonging to the people'. During the 20th century popular music and art were shortened to 'pop music' and 'pop art'.

Popular culture is that which happens around us every day - clothes, films, music or cars - all form part of popular culture. It does not matter where you go or what you do, you are surrounded by that which is popular: brand names of clothes, titles of films and advertisements showing your favourite TV programme or food. Popular culture also represents the latest styles and trends which teenagers like. As popular culture and mass production go hand in hand, the mass media and the general buying public determine what is popular. This is why popular culture changes with the times.

The media, like television, radio and magazines bombard the public with advertisements for new products and make us think that a certain product is perfect! Teenagers are usually the first to buy the latest CD releases, while influential and famous people create the fashion trends and enslave us with their television programmes/films of popular songs. In this way most of us have a favourite music or sport star, model or actor. Big firms place certain people in the public eye with money that has been provided by the public themselves! All the above-mentioned facts together create popular culture.

#### STEP 1

Let the learners complete the following table of their personal preferences.

(Examples of possible answers are printed in italics).

#### EXAMPLES OF MY POPULAR CULTURE

ENTERTAINMENT	FASHIONS	FOOD	LIFE STYLE	MUSIC	PLACES TO GO TO	SPORT
DVD's	Nike-shoes	McDonalds	<i>Cell-phone</i>	Rock	<i>Shopping Centres</i>	Sports stars in adverts
<i>Soapies on TV</i>	Levi Jeans	Pizzas	<i>Motorcycles</i>	Rap(Eminem)	<i>Film Theatres</i>	<i>Skateboarding</i>
<i>Horror movies</i>	Diesel	<i>Junk Food</i>	Tattoos	Kwaito	Clubs	<i>Role model on TV</i>
<i>Computer games</i>	Adidas	<i>Milk shakes</i>	Navel ring	R&B	<i>Billiard rooms</i>	Soccer
The Simpsons	Make-up	<i>Chocolates</i>	Tongue stud	Britney Spears	Skating-Rink	<i>Racing-car drivers</i>

Table 3.14

#### 3.3.8.1 STEP 2

- Public figures or celebrities can influence the youth positively or negatively. Give the learners the opportunity to make a list of negative and positive influences in their journals. Use these for a class discussion.

#### EXAMPLES

Positive - role models like Oprah Winfrey and Joanne Woodward who have strict principles.

Negative - celebrities without principles like Marilyn Manson and Eminem, advertising drugs and singing unsuitable lyrics about violence, thus setting a bad example.

#### Activity 2

**Requirements:** Pencils or pens

'Artefacts' are objects made by humans, like weapons, jewelry, tools, clothing, masks, holders for food and water, etc. In Archaeology artefacts provide important leads/clues to the unravelling of human evolution, ecological conditions, as well as pre-historic civilisations. Some of the oldest artefacts are rough stone implements that date back to three million years.

Artefacts are thus man made objects that were made in the past, but have been preserved to the present and can be seen as representative of certain cultures. Up to 50 000 years ago, this form of art was used during rituals and ceremonies where e.g. the spirits were asked for a successful hunting trip. What we regard as antique artefacts today, were articles used every day for survival for those cultures and were definitely not seen as antique or as a form of art.

Today new artefacts are created every day. Think of plates with the images of Charles and Diana, photographs and record covers of the Beatles, clothes worn on stage by Madonna, imitations and new creations of African art, etc.

The learners must now identify the illustrations in their modules. State which objects can be considered artefacts. Then they can classify the artefacts according to their uses using the provided table. They can repeat this procedure for the modern artefacts.

#### ANSWERS

##### ANTIQUE ARTEFACTS

WEAPONS	TOOLS	CLOTHING	JEWELRY	MASKS	HOLDERS
H	I	L	C	G	F

**Table 3.15**

##### MODERN ARTEFACTS

WEAPONS	TOOLS	CLOTHING	JEWELRY	MASKS	HOLDERS
D	A	B	E	K	J

**Table 3.16**

Ask the learners to add more examples of the 20th or 21st century to each column of the Modern Artefacts. They can think of examples from the popular culture or the mass media: famous pop stars, soapie stars, film idols, etc.

#### Activity 3

**Requirments:** White A4-paper/pencils/colour pastels or paint/rulers.

#### 3.3.8.2 STEP 1

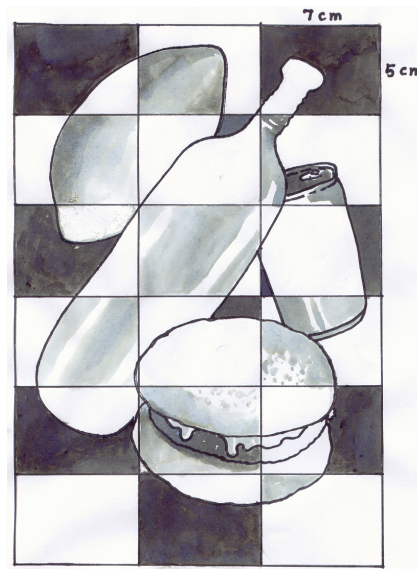
- Learners draw ONE of the items from each of the seven columns they entered as examples of MY POPULAR CULTURE in Activity 3.1. They must fill as much of the page as possible with their seven illustrations. These images/illustrations (e.g. baseball bat, car, cellphone, etc.) must be representative of the individual.

#### 3.3.8.3 STEP 2

- Learners use rulers to draw three vertical columns of 7 cm each and 6 horizontal lines of 5 cm across their illustrations - like a chessboard.

#### 3.3.8.4 STEP 3

- Now the learners can use their pastels or paint to fill each space in the first block with a warm colour and the background with a cold colour. In the next block change the warm and cold colours around - fill the form of the block with a cold colour and the background with a warm colour. Proceed with this, changing the colours for each block.



**Figure 3.5**

#### Activity 4

Requirements: Carton holder, e.g shoe box/ old magazines/ glue/ video cover of the previous activity/ five personal artefacts.

##### STEP 1

- Each learner must bring a carton holder to class. The sizes may differ, as long as the holder has a lid. Let the learners tear pieces of paper from the magazines to paste onto the holder. Each learner must choose two complementary colours, e.g. red and green or yellow and purple or blue and orange. The lid can be covered with the one colour and the holder with the other, or both colours forming patterns and / or forms can cover the holder and the lid.

##### STEP 2

- The video cover that was made in the previous activity is now pasted onto the lid.

##### STEP 3

- Then the learners must place five personal artefacts inside the holder. These artefacts can be made or can be finished articles. All the learners then exhibit their holders in a suitable place in the school building (preferably where there is security - a room which can be locked or where an eye can be kept - as some of the holders may contain valuable articles).

### 3.4 Singing popular songs<sup>4</sup>

#### 3.4.1 ARTS AND CULTURE

#### 3.4.2 Grade 8

#### 3.4.3 CREATING, INTERPRETATION AND PRESENTATION

#### 3.4.4 Module 16

#### 3.4.5 SINGING POPULAR SONGS

#### MUSIC

#### 3.4.6 activity 1:

#### 3.4.7 To sing popular songs: A Jazz song

#### 3.4.8 [LO 1.4]

#### STEP 1:

Read and sing the following song:



Figure 3.6

<sup>4</sup>This content is available online at <<http://cnx.org/content/m23794/1.1/>>.



Figure 3.7

## STEP 2:

Listen to the recording of the song as sung by Louis Armstrong. Louis Armstrong is certainly one of the most famous names in jazz. He was above all an exceptional trumpet player.

Explain how his interpretation of the song differs from that of the learners. Take into consideration certain music elements - melody, rhythm, instrumentation and expression.

## STEP 3:

The educator will provide you with background information on the development of jazz. Then answer the questions that follow.

1. On which continent did the most important development of jazz take place?
2. Which other continents had an influence on jazz? Why and how?
3. Name the most important forerunners of jazz.

1. Why was New Orleans ideal for the development of jazz?

1. Give another name for *New Orleans Jazz*.

6. Which style of jazz is associated with *Big Bands*?
7. Name more examples of jazz styles.
8. Define *Rock Jazz*.
9. Name any three well-known jazz artists.
10. **What is the difference between vocal and instrumental?**

## STEP 4:

**" ALL JAZZ IS SYNCOPATED, BUT ALL SYNCOPATED MUSIC IS NOT JAZZ !"**

Listen to the recording of a jazz artist while following the guidelines.

Make a tick for those elements that you could hear and follow. Listen for a second time if necessary.





RUMBA	X	X	X	X	X	X	X	X
SAMBA	X	X		X	X	X	X	X
BEGUINE	X	X		X		X	X	X
CHARLESTON				X		X	X	

Table 3.18

	<b>IMPORTANT:</b> The bold print crosses ( <b>X</b> ) are <b>emphasised</b> . The character of the pattern changes as a result of <b>syncopation</b> : Accents on weaker beats or weaker parts of the beats.
--	--

Table 3.19

The accent normally falls on the first beat – **1 2 3 4**

STEP 7:

Analyse the form of the song by following the given score:

- The song consists of 32 bars: A (8 bars) + A (8 bars) + B (8 bars) + A (8 bars).
- These 32 bars can be called the Theme or Chorus (Jazz term).
- To develop the song into a Theme and Variation form, the following can serve as an example:
  - *Chorus 1* = Theme Whole class sings the original version
  - *Chorus 2* – Variation 1 Group 1
  - *Chorus 3* – Variation 2 Group 2
  - *Chorus 4* – Variation 3 Group 3, etc.

**IMPORTANT:** The tempo and basic beat must be kept throughout!

STEP 8:

Listen to the recording by **Abdullah Ibrahim** (Dollar Brand) and discuss the following statement. (The educator will provide the background information.)

### 3.4.9 Activity 2:

### 3.4.10 To sing popular songs: Pop music

### 3.4.11 [LO 1.4]

#### Introduction

In the previous activity, we focused on jazz as one of the genres of the popular music culture - music that is popular with the general public. Another sub-culture that can be classified under popular music is pop music.

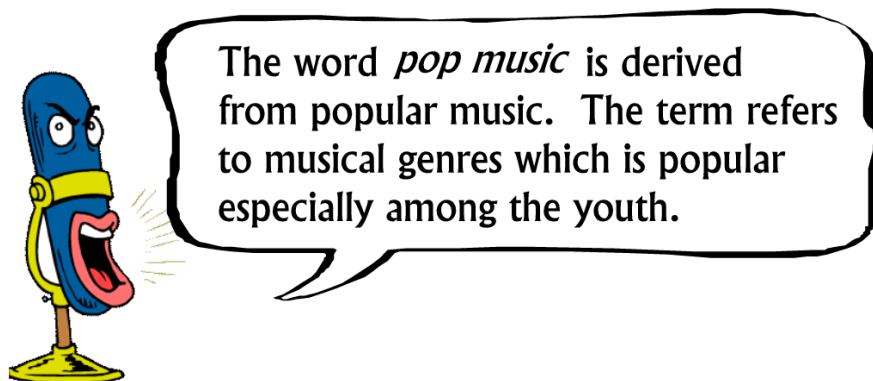


Figure 3.8

We are going to base this activity on well-known television programmes and sing pop music!  
In contrast with a rock star, opera singer and pianist, a Popstar Idol can be "made". Shall we try?  
Choice of song

- The genre is 'Popular Songs'.
- Consider songs of our own local culture - Local is *lekker*!
- You must be able to sing the song.
- The lyrics must be acceptable.
- Accompaniment and/or a dance can be added.

Follow the following STEPS in the presentation - the educator will guide you.

STEP 1: Planning and control

SONG:				
		Name	Responsibilities	Control

Table 3.20

STEP 2: Preparation

As soon as the songs have been accepted, all the learners are given the opportunity to listen to the songs and to learn certain sections of the songs. An adjudicator must know the songs to be able to adjudicate! Each group must provide the following for their song:

- A recording by the original artist
- Backtrack
- Photocopies of the lyrics for the rest of the learners to paste into their journals

**Homework:** Each group or solo singer practises individually.

STEP 3: Presentation and adjudication

GROUP 1:				
SONG:				
	Excellent	Good	Average	Poor
Choice of song				
Knowing lyrics				
Melodically correct				
Rhythmically correct				
Interpretation				
Stage personality				

**Table 3.21****3.4.12 Assessment**

Learning Outcome(LOs)
LO 1
creating, interpreting and presentingThe learner will be able to create, interpret and represent work in each of the art forms.
Assessment Standards(ASe)
We know this when the learner:
MUSIC
1.8 learns or performs songs or music from popular or local culture;

**Table 3.22**

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